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*Wanted: A Cultural Inventory*¹

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MOST foreign language teachers are probably agreed that our contemporaries and their educators *ought* to love, cherish, and sponsor the "cultural values" of foreign language study. Many are still content to dismiss the subject with that quaint expression of faith in the old-time religion contained in the Report of the Committee of Twelve at the turn of the century: "The general disciplinary value of linguistic and literary study is well understood the world over and has long been recognized in the educational arrangements of every civilized nation." When the language requirement in the arts division of a great university survives only by virtue of a hurried rallying of "interested" professors, the less complacent members of the fraternity wonder if we are not living in a house of cards which may collapse seriatim, once an ace has been plucked. Realists among us are perhaps inclined to forego the impulse to lamentation, "pep talks," or militant evangelism until we have indulged in the less exhilarating process of self-examination. When we find that the times are out of joint, it may be just as true that we are out of joint with the times.

The contemporary foreign language picture need not be one of desperation or despair, if we accept the principle that adaptation, along with conservation, is the secret of survival. For one thing, there is a perceptible tendency of most professions to increase their prerequisites in "general education."² This means that cultural values are due for a new hearing. A mere re-affirmation of "squatter's rights" or a musty exhibit of formalistic luggage will be of little avail. We may eventually be able to reopen the way to the classics, but it will almost certainly be fatal to attempt forthwith a non-stop flight back to them on the drooping wings of Pegasus. In short, is the time not opportune for a cultural inventory in our field at least as thorough as that conducted in the vocational area several years ago by Schwarz, Wilkins, and Bovée?³ This discussion will attempt only a plea for such an inventory, together with perhaps a modest beginning appropriate to the cruising radius of an armchair.

If we take the rank and file of human beings as we find them, we shall probably have to admit that the first rung of the cultural ladder will have to consist of activities and things, those infantile tricks, knick-knacks, ditties, stunts, "frills and fads"—all the elementary appeals that are dignified in books with the general term *realia*, and which we tolerate when

¹ Condensed from a paper read before the foreign language section of "School Men's Week" in Minneapolis, April 7, 1936.

² See *Bulletin of the Association of American Colleges*, December, 1935.

³ See *Modern Language Journal*, April, 1932. Reprinted and available (price, 25 cents) from the Business Manager of the *Journal*, Mr. G. W. H. Shield, 1537 West 46th Street, Los Angeles, Calif.

the virus of vitalization infects us. If the classification of such with this static thing which has been embalmed under the name "culture" be heresy, it may still be advisable to "make the most of it."

This is particularly true in what seems to be a contemporary movement to revive folkways for public leisure-time activities. Even the most sedate of the intelligentsia put aside their monocles and turn out with thousands of plebeians for the pageantry of an international fiesta. Participation in such community projects should not need to be in the nature of digression at the expense of regular class work. It should be possible for a committee of one of our associations to evaluate classroom texts on the score of their adaptability for community festival programs. Their presentation would then be feasible as direct projects of specific school courses.

In this connection most of us have surely been convinced of the worthwhileness of dramatic activities, whether with adolescents, college students, or adults. There is no limit to the possibilities of propagating interest in our field and making a real social contribution in our communities through this channel. The redeeming feature of this activity is that participants stand for an amazing amount of "punishment" and like it, thus accomplishing the drudgery of drill with pleasure. As an example, the one-act play has been found to be admirably suited for integration with the writer's course in French Phonetics and Conversation. But there are one-act plays for every level of ability and achievement. With a carefully supervised start, a superior or advanced student can serve very effectively as a coach, thereby making such projects feasible for over-burdened instructors. So let us have more and cheaper collections of good one-act plays, and, we might add, if they fit the proportions of our enrollments by a predominance of female characters, so much the better.

It is encouraging to find the foreign language "talkies" becoming more widely available. Even the commercial producers are finding it worth while to venture into this field. The announcement of a list of six importations of French dialogue pictures by Twentieth Century-Fox Film Corporation contains the following suggestion: "If your institution is not equipped as yet to exhibit these pictures, may we suggest that you endeavor to effect a tie-up with the nearest theatre in your immediate vicinity, so that arrangements may be made to show these pictures on a Saturday morning or any other time convenient to both your institution and theatre." Still more significant is the increasing availability in "talkies" of such classroom favorites as *Sans Famille*, *Le Gendre de Monsieur Poirier*, *Pêcheur d'Islande*, and the like.⁴ Here obviously is a golden opportunity to make *realia* not an external resuscitating device but an integrated extension of the curriculum. Why not have our committees and service-

⁴ French Motion Picture Corporation, 126 West 46th Street, New York; World Pictures Corporation, 729 Seventh Avenue, New York; International Film Bureau, 59 East Van Buren Street, Chicago.

centers survey and evaluate the possibilities along this line as well as circularize us with procedures for their integrated use by schools?

Before leaving this phase of the subject perhaps a speculative suggestion may be pardoned. Most of us probably have already had the thrill of listening to a short-wave news broadcast from Berlin or Havana, a campaign speech from Montreal or Mexico City, or a concert from Paris or Rome in the foreign tongue. Is it not time to call upon our organizations, agents, or special committees to evaluate these programs and circularize us with selected information and suggestions for Listeners' Clubs?⁵ Unless science is baffled for the first time, we shall be having satisfactory foreign reception in a very few years. The possibilities along this line may even lead to a radical revision of our objectives when that time comes. If and when our contemporaries in convincing numbers choose to define culture in terms of current affairs rather than the affairs of Dido or Ulysses, why not "accept the universe" in the hope that some may in due time be led to acquire spontaneously a taste for Goethe, Racine, or Virgil?

This brings us from the elementary rung of *realia* to a second level of cultural content. *Information* regarding foreign civilization has long been considered an important cultural element. The Modern Foreign Language Study made an attempt to isolate the cultural elements in the informative area, very properly consulting not propaganda books but real literary titles. Volume 17 contains three reports of analyses of various texts in French and Spanish for items of foreign-culture information. We learn for example that the commonest categories in some twenty-two French texts are geography, history, and marriage-rites. Conversely we can find how each of these texts ranks on some twenty other such categories. This is a good start, but it is disappointing not to find any follow-up in the intervening seven years. We at least have here the possibility of some agreement as to what information we may expect at various levels, after which it will be a simple matter to devise tests for this concrete cultural element. Moreover we shall probably be more discriminating in the choice of our early literary texts when we become more conscious of this criterion of their worth. Other considerations being equal (which they never are), the information-criterion would discount, for example, a Corsican bandit story like "Colomba" in favor of the life of a native schoolboy such as "Le Petit Chose." To a considerable extent, of course, the effectiveness of informational allusions depends upon the ability of the instructor to amplify topics from his own factual warehouse. Already on this second level of the cultural scale the equipment of the instructor becomes a matter of major importance.

The teacher has an equally important function in the interpretation of what purports more obtrusively to be information. Most of us can remem-

⁵ French short-wave broadcast schedules are available on application to Station Radio-Coloniale de l'État Français, 98 bis, Boulevard Hausmann, Paris.

ber when ten or fifteen years ago we had a veritable deluge of mushroom travel-books teeming with pretty pictures of castles, tombs, dungeons, and heroes, the whole interspersed not only with accurate information, which was interesting while it lasted, but with extravagant one-sided praise of everything from the divinity of the country's ruler to the docile domesticity of its womanhood. Has anyone ever as yet seen a book of this kind which even remotely permitted an admission that the foreign civilization might have some undesirable elements? Shall we go one step further and ask how often the enthusiastic teacher of foreign civilization wins the respect of his students by frankly recognizing foreign deficiencies along with his adopted country's merits?

The dangers in this area lie not in information but in one-sided information or misinformation. The very potent and admirable stimulus of a newspaper in the foreign language, for example, is fraught with the peril of stating the case for one country at the price of a corresponding injustice to its national rival. It is a commonplace that newspapers give their readers what they want. The reader of a foreign newspaper is usually regarded as a very effective though unofficial ambassador of "the fatherland" and all its nationalistic interests and ambitions. By all means let us take full advantage of our foreign press, but let us assume responsibility for its impartial interpretation.

But information at its best is still an inferior cultural element. So we move one more step up the cultural ladder to *appreciation*, where our content is of course chiefly good literature. Or is it? Here we must admit that many pedagogical favorites leave a great deal to be desired. Who, for example, would choose Dumas' novels or Caesar's commentaries for soul-stirring appreciation? To be sure, we all lose ourselves in one of Dumas' romances just as we yield to any good dime-novel or detective story. For giving a second-year class a running start with absorbing reading or for speeding up the reading-rate of students it is hard to improve upon a Dumas romance. But, if one follows it up with an artistic masterpiece such as Pierre Loti's "Ramuntcho," the contrast is so effective that students almost invariably express an appreciative preference for the latter in spite of its much greater difficulty. And yet we are told that the first two years can do little to develop a sense of literary values. As a matter of fact many intermediate foreign language students are having their last exposure to literature, in any language, in these courses. Any stirrings of sensitivity to aesthetic values which can be stimulated in our reading may not only be effective at the time but encourage a few to come back for more. Then there is also the desirability of initiating somewhat gradually the less keen advanced-students-to-be by exposing them first to some of the simpler literary types and concepts rather than throwing them into the chronological stream where it is deepest in some remote century.

There is a fourth and final level of cultural attainment which has usually

been regarded as intangible to the point of being in the lap of the gods. Nevertheless it is the ultimate goal of the other three levels and the real proof of the cultural pudding. *Realia* may scarcely produce results beyond temporary infantile distraction. *Information* may be lifeless impedimenta for Jack and other boys less dull. Even *appreciation* may be a very temporary flicker of a light that usually fails when prejudices of long standing cast their shadows over the personality of the individual. Yet one of the outstanding challenges to rejuvenators of cultural objectives is the very live attention being given by psychologists and sociologists to the subject of the teaching and testing of *attitudes*. Here is a first-rate opportunity for foreign language teaching to stake off a claim in a contemporary educational movement. Have we not been too content to assume that "a less provincial attitude" somehow develops indirectly, mysteriously, but rather automatically through a foreign language course that is in a vague way good for people?

The teaching of citizenship used to be considered a matter of imparting governmental information. The prevalence of such character-forming agencies as the Boy Scouts, Campfire Girls, and the like, is a convincing reminder that citizenship is now being approached *functionally*, with emphasis on activities looking to the fixation of *tendencies to act*. Not content to ask "What does a Scout know?" this movement emphasizes "What does a Scout do?" In like manner is it not possible for us as a profession to dramatize the qualities of the citizen of the world whom we have been professing to develop all these years?

For example, does this world-citizen admire the country whose language he is studying at the expense of his estimate of his own? Does he, at the same time, see an American as others see him? Does he obsequiously acquire a Frenchman's hostility to a German? If war comes does he know propaganda when he sees it, or is he too a gullible "easy mark" for the atrocity-stories? Does he swallow the myth of the guilty nation? How does he behave toward a foreign-born fellow-citizen? Unless we thus reduce our vague generalities to trait-actions and habits our cultural claims are likely to remain a matter of lip-service.

There are probably some attitudes which we can develop better than the members of any other field. Foreign language learning is after all a peculiarly fresh experience, an excellent opportunity to make many "new starts." W. W. Charters, in his book called "The Teaching of Ideals," gives helpful suggestions as to how to proceed. To begin the process of isolation and definition, he would have us as individuals list the traits and behavior-patterns which we believe should be developed. Then he would have us pool these lists and re-select by consensus. Another procedure would be that of personnel-analysis: that is, we should select a few outstanding world-citizens and analyze their traits and trait-actions. The converse might be done with a poor citizen of the world by "translating" his faults into their opposites.

After we have thus formulated our cultural objectives in functional terms, the next step in such an adventure would be the study of methods for the inculcation of these isolated qualities and habits. Precept is of course ill-advised. Situation-technique would have to be developed. Vicarious experience through the literature studied would be an asset, but would again involve an additional criterion for texts chosen. At the same time we might well consider the possible contribution of "mirror" books such as Maurois' "En Amérique" and stimulating magazine articles like "On Becoming French" by Charlotte Muret (*Harpers* for August, 1934).

It would also be a convincing demonstration of the "less provincial attitude" if we language teachers risked a little more hobnobbing with synthetically-minded colleagues in related fields. An excellent example of this pattern is "The Modern Languages and the Social Sciences in Harmony," by Richebourg and Moehlman (*Modern Language Journal* for January, 1936). We might even profit by going to school to some of them for the eclectic appropriation of their wares and procedures. Thomas H. Briggs, for example, in his book on "Secondary Education," has a number of very stimulating chapters on attitudes, in which he emphasizes the manner in which they are emotionalized, unless we train the intellect to be reinforced by "feeling attitudes" rather than controlled by them.

In the last analysis we shall probably find that the personality of the teacher and the atmosphere prevailing in the classroom is the chief conditioning agency for these ultimate cultural elements, the *attitudes*. The cultural stream cannot be expected to rise higher than its source. Let us hope that it is not too late for most of us to learn a few tricks—exercises that are old enough to be found in our humanistic archives, the classics! It is with the confident conviction that something can really be done about it that we now come to the subject and conclusion of this discussion.

Back in the sixteenth century at the cross-roads of the ancients and the moderns is a personality exemplifying in a peculiar way the intellectual attitudes which habitually characterize not merely a citizen of the world but a citizen of the universe. In a period when Europe was a veritable hot-bed of barbarously emotionalized attitudes, Michel de Montaigne achieved equanimity, poise, and perspective. "Personnel-analysis" of this model is a simple matter, for he has dissected himself for us in his essays with unparalleled objectivity and ingenuousness. In giving his views on education he portrays for us the kind of personality which he would strive to develop and the artistry of the free mind of such an individual. From various paragraphs of his haphazard treatment of the subject we may select and integrate a series of seven representative trait-actions, the intellectual attitudes of the cultivated man—"seven keys to culture."

1. In the first place the cultured man has cultivated the habit of *mental hospitality* to truth wherever it may be found; "he must prove the range of every man; a herdsman, a mason, a wayfarer, he must put them all under

contribution." Foreign language study lends itself admirably to just such treatment of that which is new or different. The first key to culture is *open-mindedness*.

2. Culture as Montaigne would develop it will find its next expression in the intellectual habit of carefully and *personally filtering*, "par l'estamine," the ideas which are thus hospitably entertained before one welcomes them for permanent residence, so to speak; for as soon as he accepts them, they have become his own. Propaganda will be less effective if our students have learned to add a grain of salt to over-enthusiastic nationalism. The second key to culture is *critical evaluation*.

3. Going one step further, the free mind of a "liberal artist" is to have learned the habit of *intellectual honesty* to such an extent that he will have no hesitancy in admitting any errors which he may make. "Obstinacy and pugnacity are vulgar conditions, seen oftenest in the meanest minds; to reconsider and correct oneself, to abandon an ill-advised course at the height of one's ardour, are rare and strong and philosophic qualities. . . . Only the foolish are certain and determined." Even in his most confident opinions or conclusions, the liberally educated person, frankly recognizing the limitations of his mind and his senses, practices a rigorous intellectual humility. Under all circumstances he is La Rochefoucauld's "honnête homme. . . qui ne se pique de rien." Is there any academic work better suited to making stepping-stones out of mistakes than foreign language study? Even a teacher may retain his prestige without infallibility. A third key to culture is *intellectual humility*.

4. But the cultured man does not automatically reject everything which does not pass through his contemporary sieve. He has a prudent respect for the heritage and accumulated experience of the race, which makes him at times a conservative where he might easily become a nihilist. With Montaigne, he recognizes that no one of the four methods of seeking truth—traditional, intuitive, rational, or empirical—has universal validity independent of the testimony of the others. In his life-strategy, bridges are not burned merely because they are behind you. A fourth key to culture is *conservatism when in doubt*.

5. As a corollary comes the liberal art of rigorous *tolerance* even of individuals and points of view that are recognized as hostile. Montaigne would have us develop what someone has characterized as "the power to see with the eyes of others, to comprehend even where we do not acquiesce, to interpret not in our own terms but in terms of him who speaks." What arrangement could hold more promise for the development of this rare quality than a mellow-minded instructor teaching literature which portrays a courageous faith and interest in humanity? A fifth key to culture is *tolerance or fair play*.

6. Like Montaigne, the cultured individual has gone to school to the stoics long enough to immunize himself to the hysteria of the passing mo-

ment. Consequently he has achieved that philosophic *resiliency* which makes his own "arrière-boutique" inviolable and the moderated epicureanism of a Molière his natural self-expression. The hailstones pattering about his ears are recognized as local phenomena and not as the scourge of a hemisphere. *Poise and serenity*, then, may be said to constitute a sixth key to culture.

7. Ultimately the free-minded personality develops that crowning mark of culture, a universal *perspective*, a "panoramic view of all nature," in the midst of which, though a self-sufficient personality, this individual assigns himself an infinitesimally small point. He then accepts his universe not with the hair-shirted terror of a Pascal but with the gently-pillowed equilibration of a Montaigne.

To sum up, the cultural claims for foreign language study will be *effective* in proportion as we replace traditional reiteration that "it broadens your mind" with tools and procedures which, rightly or wrongly, have prestige with our contemporaries. They will be valid in proportion as we go further and achieve outcomes which are expressed in terms of tangible attitudes and habits of world-citizenship. Such a quest may even lead to a rediscovery of the "humane" wealth of the classics. Interest, information, and even appreciation are but pedagogical stepping-stones. Culture in the last analysis consists of the inculcated attitudes and spontaneously practiced behavior-patterns which characterize the significant living of well-integrated personalities. "Culture," in the words of Duhamel's famous definition, "is the fine effect left in us by that which we have forgotten."

Opportunities for Correlation in Foreign Language Study*

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IN that illuminating book on education, entitled *Alma Mater*, Henry S. Canby makes the following statement:

I never taught play-writing or metal work but I have raised my temperature and strained my wits in the teaching of both English literature and English composition, with brief excursions into history and even logic. What I am sure of is, that *what* I tried to teach was never so important as *how* I taught it. I can conceive of no subject of instruction so important that a pupil cannot get along without it, except reading, writing, and arithmetic, unless it be ethics and religion, which few teach nowadays. Of course, the race has to have the sciences if it is to keep up its standard of living, architects must have calculus and classicists, Latin, but I am writing of the individual. What he needs is not necessarily Greek or physics or geography, but an education.

And in another connection he says, "Every hard-lived life is an education, and no education educates unless it is lived."¹

Perhaps the besetting sin of American education is our system of courses and credits, which subtly and insidiously affects our psychology by producing such questions as "Have you ever taken German?" "Have you ever had French?"—as though French and German were like measles or mumps, to which one might presumably have been exposed, but from which one might conceivably be immune or from which, once having had it, one might mercifully and permanently escape. It is not without significance that one rarely hears the questions "Do you know French?" "Do you read German?" "Do you speak Spanish?" "Do you understand Italian?"

In a stimulating book, *About Ourselves*, which should be in the library of every teacher, as well as every parent, Overstreet has this to say about Education: "Knowledge, in order to be wholesome, must, in some way, be acted out. . . . An alert person will realize that learning is not really educative until it gets profoundly into his behavior-system, until it makes him do important things differently."²

These and similar comments lead the thoughtful teacher of any subject to wonder what effect her subject can possibly have now or subsequently on her pupils' daily lives, how it can reasonably be expected to affect their behavior, change their thinking or influence their emotional reactions. It is in finding an adequate response to such questions that every teacher can not only best justify the inclusion of her subject in the curriculum, but most successfully arouse enthusiasm and develop interest among her students.

* Read at the University of Illinois High School Conference, November 6, 1936.

¹ H. S. Canby, *Alma Mater*, p. 107; p. 58.

² H. A. Overstreet, *About Ourselves*, p. 203; p. 224.

It is in response to the demand on the part of the public to justify the subjects taught in our schools, not on the basis of credits and requirements but in terms of growth in understanding, increase in power, widening of mental horizons, quickening of intellectual curiosity, development of sensitivity in emotional response, that the teacher in every department is seeking to correlate the class work vitally and intimately with other school subjects, as well as with the daily lives and individual interests of the pupils.

In the language classes of a more formalistic period, learning consisted of memorizing and reciting a certain number of isolated facts, declensions and conjugations, abstract grammatical rules, lists of unrelated words. The test of one's mastery of the subject was applied in that class and in no other. Teachers of today are beginning to question the barren limitations of an education that was thus divided into mutually exclusive if not actively antagonistic subject-matter fields. The forward-looking teacher is beginning to realize that the student of French has not demonstrated his knowledge of the language merely by fulfilling certain fixed requirements in the French class. That is the "beginning of wisdom," to be sure, but not the end. It is not until he has given proof of his knowledge of French in the history class, or art class, or science class, or at the movies, or wherever he may happen to be, that he can be said to have given adequate evidence of having mastered the language.

One of the cruelest indictments of our methods of teaching French, at least, is the fact that most adults who, like H. G. Wells' inimitable Mr. Polly, "pursued, in their youth, the study of French, without ever successfully overtaking it," are fearful of pronouncing the simplest French expressions or proper names that occur in their reading, or in their various subject-matter fields. And yet a pupil might well ask, "What's the use of spending two years studying French, if at the end of my course I am unable to pronounce with confidence and self-assurance the French words I meet in English reading, the proper names that are so prevalent in the study of history, or the items that make up a French menu?" But it is in these and similar situations that the pupil's mastery of French is ultimately to be judged rather than in a written test on phonetics in the French class itself.

But, you will object, the foreign language teacher cannot follow her pupils through all the varied activities of their daily lives and determine whether they are using the knowledge that they have acquired under her direction. This is only partly true. There are two things that she *can* do and it is only by doing them that she can help the student to integrate his varied experiences into some kind of an organic whole. She can, within limits, follow the pupil into his other classes, and she can, within limits, bring the other subjects into the language class, and the whole secret of successful correlation lies in these two activities. Let us take them each in turn.

Since language study is one of the humanities, nothing human can remain outside of its scope. Therefore the language teacher with imagination has little difficulty in discovering some vital contact of the foreign language with nearly every field in which her pupils may be interested.

And that is where she must begin, with the individual pupil, his course of study, his interests, his hobbies, his extra-curricular activities. In compiling a list of situations in which knowledge of French played a significant rôle, pupils in a second-year class suggested the following items: history, science, art, music, English, cooking, sewing, reading, movies, radio, concerts, theater, advertisements. In fact, there was hardly a field of human activity familiar to pupils of high-school age, except purely physical exercise such as gymnastics or sports, to which knowledge of French did not make its contribution. And since then, I have seen a French class devote several lessons to the study of winter sports in France, which, incidentally, taught them some vital facts about French geography and prompted them to go out skiing on our own Wisconsin hills.

It is the awareness of the presence and influence of the foreign civilization, impinging constantly upon his daily life, that may give validity to the study of a foreign language even in the mind of the student "who doesn't see any sense in studying French" or "isn't getting anything out of German." From this point of view, it may very well be the Latin or the history or the music teacher who can best justify the study of French or German or Spanish in a way that the teacher of a modern foreign language never can, by the very fact that she has a vested interest to protect, whereas it is she, as the teacher of a modern language, who can most convincingly point out the importance of studying Latin or the fun of knowing history.

The need for correlation is obvious; the techniques are varied and infinite. In the last analysis, whatever methods are used, the degree to which a student comes to a realization of the inevitable relationships that exist between his various school subjects, and in turn their effect upon himself, his extra-curricular activities and his individual interests, and the success with which he integrates his school subjects with his own inner growth and development, will depend very largely on the cultural background and the range of interests of the different teachers with whom he comes in contact.

This statement emphasizes the necessity for better-trained teachers, the imperative need for history teachers who read a modern language, for Latin teachers who revel in the historical background of their subject, for foreign language teachers who appreciate art and enjoy music as additional manifestations of the cultural life of the people whose language they are teaching.

In the last analysis, if one is really interested in correlation, one must get away from the teaching of the subject-matter as such, and think of his task in terms of teaching the pupil. Starting with the pupil, then, rather than with the subject, one asks, "What are this boy's major interests?"

What is this girl studying now besides Latin? How does this student spend his leisure-time? What sort of books does this pupil enjoy reading? Does this pupil lean toward history, literature, science or art?"

A great American educator has said, "One criterion of the value of any school subject might be the number of interests that sprout out from it." The foreign language teacher may well ask herself, "Into what fields of human thought, into what hobbies, what leisure-time activities, may the study of a foreign language serve as a spring-board?" We need frequently to remind ourselves that the objectives of the course should not be limited to the acquisition of any given amount of knowledge or power; that our responsibility as teachers is "to light flames, rather than to enforce regimentation," that our task is to arouse curiosity, to create interest, to enkindle enthusiasms that do not end when the lesson is recited, the school year is reached, or the diploma is granted, but which may, conceivably, continue throughout life. In school work we can only begin the pupil's education; it should take him the rest of his life to complete it.

Thus, in attempting to correlate, the teacher's first task is to get acquainted with her pupils, as individuals, with infinitely varied tastes and interests. Having determined what these are, she can relate the foreign language to them in various ways; for instance, by guiding their reading, first, in English, and later, in the foreign language. She can consult the high-school librarian, and the teachers of other classes, to determine what books are available and to see to it that they are included on lists of recommended reading: such books as historical novels, for instance, or romanticized history, biographies of great scientists, artists, composers, or well-written books of travel and foreign adventure.

By consultation with other teachers she can find out when a long theme or topic is due in another class, and suggest a subject related to the foreign language; she can learn what period of modern European history is being studied at any given time and provide additional reading matter and illustrative material, in the foreign language if possible, for special topics on outstanding personalities. She can give a talk to the cooking class on foreign cooking and perhaps even prevail upon the home economics teacher to serve a French or German or Spanish meal. She can co-operate with the music teacher at Christmas-time by teaching foreign Christmas carols to the glee clubs or high-school assembly.

She can interest an art student in the masterpieces of Rodin, or the splendor of Versailles, or the glories of the Louvre. She can persuade a science student to read the thrilling biographies of Pasteur and Mme Curie, and thus supplement the science teacher's efforts to reveal something of the inspirational side of a life devoted to a scientific career. She can keep the students in touch with the major current events in the foreign countries, so that the newsreels at the movies or the headlines in the papers have added significance for the language student.

She can, with the help of the teacher of European or American history, compile a list of French proper nouns and expressions encountered during the course of the year and base pronunciation drills and tests on problems actually met with in another class.

Thus, you see, there is no limit to the number of ways in which the teacher can actually follow up her students and relate her work to their other interests. But it is just as important to bring other subjects into close relationship to the language one is teaching. Here, it is lack of time, not lack of opportunity, that will limit the teacher's activities. Since the study of the language is only a means to an end and the ultimate aim is the appreciation of the civilization which produced that language as one manifestation of the national spirit, we realize that language study is really a social science and should properly include an appreciation and understanding of all the aspects of a nation's culture, its geography, history, art, music, traditions and folkways, as well as its language and literature. Language study, unlike most academic subjects, is not only an intellectual exercise, but is an emotional experience as well. The students who read of the heroism of Jeanne d'Arc, the glories of Louis XIV, the tragic death of Marie-Antoinette, in French have an intimate and emotional contact with these historic events which no history class can duplicate. There is no substitute for the sense of oneness, of kinship one feels with a people whose language one speaks, and it is by emphasizing this emotional appeal that we must enrich our language course. The folksongs of a people are more eloquent, perhaps, of their national spirit than all their literary masterpieces; and no class, even an elementary one, can sing the saucy folksongs of France, the sentimental, emotional melodies of the German tradition, or the rhythmic and often melancholy songs of Spain without, in a very vital sense, understanding and sharing the emotions which created them. What music teacher, alone, could duplicate such an experience?

One of the most graphic and dynamic ways of proving to the students the constant presence and influence of the foreign civilization in their daily lives is to have them keep, throughout the year, scrapbooks of clippings related to the foreign country whose language is being studied. When the scrapbook is complete, one cannot fail to be amazed at the number of times the foreign country has appeared in the headlines, the number of movies that have been based on foreign history, the number of best-sellers that have dealt with foreign subjects, the number of advertisements, even, that bear foreign labels.

The pupils show a wide range and variety in the sources for their illustrative material as well as in their choice of subjects. They clip articles, headlines, pictures and advertisements from newspapers and Sunday supplements, and from such widely differing magazines as *Reader's Digest*, *National Geographic*, *Saturday Evening Post* and *Time*. Even if a devastatingly pretty girl who is no student fills her scrapbook with advertisements of

cosmetics and illustrations of perfumes and powders, it may be considered no mean accomplishment to have shown such a pupil the relationship of the study of French to her chief interest in life.

One student in the introduction of his scrapbook makes the following significant statement:

The real purpose behind this "book" is to show how France and the French take part in our everyday life. I have tried to show how France is a dominating figure in world politics and how she influences our culture and fashions. Also contained in this book are articles on famous men of France, problems France faces and general facts about the country itself. There have been many clippings that I have passed up because I feared that too many of the same kind would bore the reader. So I have tried, by careful selection, to include the most significant and important articles.

If a person should look through my articles carefully, he would find many words of French derivation and some French expressions. Our newspapers, magazines and everyday conversations contain a liberal sprinkling of such words. I use a larger French vocabulary in my English speech than ever before. I find that some French phrases express my idea much better than English words can.

Anyway, I feel that I have been made to realize how large a part the French language and people play in newspapers and everyday life. At least, whether anyone else gets anything out of this book or not, I feel that I have extracted from it something worth while—I have become "French conscious."

The student who thus expressed himself realized that more important than the scrapbook itself as a completed project is the growing awareness of the relationship of school assignments and projects to life outside of the classroom and the formation of the habit of looking for "France in the news" as well as the opportunity of making a daily application of some of the facts and principles that are being assimilated in the classroom. An exhibit of such material prepared by the students in the language classes might educate not only the student body but the community as a whole to some of the potential values of language study and to the almost endless opportunities it offers for correlation with other school subjects.

One of the best examples I ever saw of correlation of interests was a project chosen by a pupil in an English class. She prepared a notebook on the History of Costume, during the preparation of which she did reading in both French and English, and as a result of which she had integrated her experiences in English, history, dress design, French, and art classes. Although her French teacher might have regretted that more of her reading and writing had not been done in the foreign language, she could not fail to be impressed by the prevalence of French influence through the centuries.

And if one takes the broader view that all French contributions to the social heritage, their history and traditions, their artistry as revealed in costume-design and color combinations, in cooking and in present-day commercial products, do form a vital part of any well-rounded French course, then her study of French was generously represented in her project.

In the more technical phases of the work the teacher can co-operate

with both the English and Latin departments in her insistence upon familiarity with grammatical terms which form the professional jargon of all language study, and she can insist upon a clear understanding of grammatical constructions as functions to express thought in any language. She can create an interest in words and word-relationships, stressing the significance of prefixes and suffixes, roots and derivations. She can require occasional literary translations and ask the English department to accept them and evaluate them as lessons in English composition.

If the class is studying lyric poetry or *Les Fables de la Fontaine*, she can call for metrical translations, and supplement the English teacher's efforts to make the students appreciate differences in meter and rhythm. If the pupils are reading such a masterpiece as *Wilhelm Tell*, or *Hernani*, she can have them write literary compositions, comparing the foreign play with a Shakespearean drama or with English Romanticism as revealed in the poetry of Shelley and Wordsworth. The study of Romanticism may not and need not be simultaneous in the English and foreign language class. Such correlation is often artificial and arbitrary. The important thing is for students to learn that Romanticism was a world-wide movement and had its effect not only in many countries but also in many different art-forms.

She can make a study of the foreign influence, both past and present, in the local community, starting with the place-names in the state and tracing their origin, thus relating the pupils' present environment to its past, and showing the influence of foreign cultures and civilizations in the pupils' daily lives. From this she may branch out into family-names of members of the class, proper names well known in the community, and thus bring to the minds of the students a realization of the rich heritage they enjoy from many different European countries, and through it a keener appreciation, both of our own national life and of the many colorful sources from which it sprang. She may discuss French Canada and create an interest in traveling across the border to study the essentially foreign civilization which is still being carried on at our very door, and which is therefore far more accessible to you and me and our pupils than a summer in France.

She can read to her students extracts from H. L. Mencken's masterpiece, *The American Language*, showing how our native tongue has evolved from English and how richly it has been influenced by the Germans, Spaniards, Poles, and Scandinavians, yes, even by the Indians and Orientals, in our midst.

Because of the need we foreign language teachers feel for thus enriching our course, and because of the unlimited possibilities of doing so, we are often faced with this dilemma. If I concentrate on the technical aspects of the language which must form the basis of all further study, how can I find time to correlate my work with that of other departments? or, If I reach out, as I should, beyond the technical limitations of language study,

how can I find time to teach the fundamentals? Like most dilemmas, it has no final and ultimate answer, but involves a reasonable compromise between the two extremes. Without ever forgetting that our first responsibility is to teach our students to read and understand, to pronounce and to spell, if not actually to speak and write the foreign language, we must realize that it is the cultural values of the language that justify the study of its technical aspects. It is only by demonstrating constantly that language study has significance beyond the purely arbitrary demands of teachers, courses of study and university requirements that we can and should maintain our presence in the secondary-school curriculum. Many of the activities suggested are carried out by individual pupils outside of class and therefore do not monopolize valuable class time. Many of them justify the time and attention that they require, because they do supply a valid motivating force.

In summarizing, I would remind you that successful correlation depends not on any set scheme, nor specific techniques, but, firstly, on a well-stocked library; secondly, on cordial, intimate and constant co-operation between the various members of the faculty; and finally, and most of all, on the enthusiasm, vision, breadth of view and range of interests of the individual teacher.

In the last analysis, integration can take place only within the mind and life of the student. The best thing we can do is to demonstrate in our own lives the daily enrichment that can come only from a constant integration of knowledge and power.

How May One Learn to Read?

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(*Author's summary.*—Phonetic and alphabetic units; deciphering and scanning; the general picture.—Good and bad readers.—Values in silent reading and in deciphering.—The frontal attack on silent reading.—The Fore Question and the True-False Test.—The uses of each. FQ for sight (lesson of next day?). TF either for sight or prepared material. FQ general and synthetic.—Material should be suitable as to construction and vocabulary.—Procedure with FQ and TF.—Simplicity of each. No need for teacher to fear their novelty.—Begin the very first day. Foster the new procedures explicitly.—Should such tests be in English or the foreign language? If given orally, translate if necessary for slow of ear, but give first in the foreign language. If printed, always in the foreign language.)

Values: (1) Silent reading in the language taught; transfer of the skill to the vernacular and other foreign languages. (2) Incidental aural comprehension; elementary oral response. (3) Interest.

Incidental Observations: (1) A direct technique, but not "conversation." (Is direct work really likely?) (2) Teaching vs. testing in use of TF. (3) Silent reading independent of method in vogue in class. (4) Independent of nature of text used. (5) For the reading-objective teacher, material in the textbook may be reorganized. (6) Reading material may well be adapted to SR by simplifying vocabulary. (7) Important rules of grammar should be stressed; the others slighted. (8) Use of FQ and TF in literature. (9) The scorn of the conservative.)

IF asked to describe the process of mastering the reading art in an alphabetic language, the majority of those who are not trained in linguistics would probably have a ready answer for what seems to them a simple and obvious question. First, we should be told, one learns "the sounds of the alphabet." Then one forms syllables from letters and practises "phonics." From these syllables it is an easy step to words and sentences.

This is a lovely theory just so long as we consider only words such as we find in the series *it, lit, pit, slit, spit, split*, for here the "sounds of the alphabet" run off quite smoothly in a consistent phonetic process. But this simple beginning changes into something of a problem when we ask ourselves how the English language, with its multitude of sounds, gets along with an alphabet of twenty-six letters—what, for instance, is the "sound" of the letter *c* in *cent, candy, church, social, indict*—or when we attempt to apply this logical phonetic process to two such words as *laughter* and *slaughter*, or to a group like *though, through, plough, cough, rough, hiccough*. Here we may find that the "sounds of the alphabet" are not quite such infallible guides to the meanings of words.

Clearly what we see in these latter cases is not a complex built up logically from understandable phonetic units. And to the tremendous quantity of familiar English words that thus defy any attempt at phonetic analysis, we may have to add another group, large or small, as the case may be, which we read but never speak, and may perhaps never have heard spoken, possibly do not even know how to pronounce.

But a letter may have a function that, while it has little relation to sound, yet carries a quite definite message to the deciphering eye. The *s*

prefixed to *laughter*, for instance, does, *for the eye*, change the idea from mirth to carnage, in spite of the violence done in the process to the letters *a-u-g-h-t-e-r*, which should, but do not, contribute to the spelling of "lafter" and "slawter," and in spite of the cruel and useless labor inflicted by the process of memorizing such august and ridiculous "correct" spellings. Deciphering, then, may exist for both phonetic and non-phonetic letter groups—the latter resembling ideographs, which are differentiated in meaning by slight visual variations ("different spellings") without phonetic function. The words *write*, *rite*, *right* offer a striking example of eye-deciphering which has no connection with sound.

Certainly, however, in non-phonetic languages like English, and quite possibly in the most phonetic of languages, it would seem to be possible to understand the printed page without consciously deciphering each phonetic or orthographic unit. When we read in this way, we get a sort of picture in the large. This process may be compared to the capacity to take in a portrait at a glance, without consciously stressing the fact that there are, for instance, rings on the fingers, certainly without counting those rings; or to admire a palace without being sure just how many windows it has, or a cathedral without knowing just what and how many statues there are on the façade.

And, for many purposes, this ability to drink in the general situation without stressing details may be more valuable than microscopic study or deciphering. Silent readers, as experiments seem to prove, not only read faster, but understand better and remember the essentials longer than do we poor mortals who plow laboriously through letters and commas. Why? Because they get the run of the woods without barking up every tree or hunting for eggs under every bush. "Recent investigations into the nature of the reading-process, although primarily concerned with reading in the mother-tongue, have led to certain conclusions which are of great interest to those concerned with the teaching of a foreign language. It has been found that any concentration on form, such as attention to grammatical structure, style, or even the special vocal efforts needed in oral reading, tends to distract the reader from his essential aim, which should be the comprehension of the thought contained in the passage. If this is proved to be the case in the mother-tongue where the reader is familiar with the form, is it not all the more likely to occur in reading a foreign language?"¹

Perhaps, after all, the difference between deciphering and content-reading is only relative, for, no matter how rapidly we may be able to scan the page, we must assuredly take account of at least some distinguishing criteria, and all of us, even the worst readers, do seem, sooner or later, to be able to grasp meanings without dwelling unduly upon individual letters or sounds. This gradual growth of an elementary capacity to skim seems to

¹ G. G. Toudouze, *Le Mystère des trois rubis* (Oxford University Press, edited by P. W. Packer).

affect the reading, not only of single words whose spelling defies every canon of phonetic decency, but also of increasingly longer groups of words such as "What's that?" "I must go now," "How are you?" "Merry Christmas," and the like. Apparently, then, the chief difference between "good" and "bad" readers is the length of this "eye-span," that is, the amount of printed material that one is able to take in at a unit-glance. In other words, the thing that good readers learn to avoid seems to be undue emphasis upon phonetic or orthographic minutiae, and they apparently learn to put sound as completely out of the mind as is humanly possible. And, since all of these things are relative matters, it may be possible, through proper teaching, to learn to become, if not an ideally fast reader, at least an increasingly better reader.

This does not mean, of course, that careful deciphering is never justifiable. It certainly is, as is the detailed study of a picture or a building. He who always skims and never probes may run the risk of missing an important detail now and then. But it does mean that the power to absorb meanings by a rapid glance or a wide perspective is a valuable power. In foreign language work even pedagogues devoted to grammar-translation or to oral reworking often assert that "rapid silent reading in the original" is their "ultimate" objective, and of course most of us have learned that these methods do in time get us to the point of reading rather rapidly without translation. But why "ultimately" and in the way of an indirect by-product? Why not immediately and explicitly? Furthermore, an effort should be made to distinguish reading without translation, which may still remain slow deciphering, from the ideal of silent rapid "space-reading."

In this paper an attempt will be made to suggest that all teachers interested in silent reading should make a frontal attack upon their problem, instead of hoping that this skill will be created by some indirect magic, and that they should begin this attack at the outset of the course, using techniques that have been tried and not found wanting, and which emphasize direct rather than indirect comprehension.

Before proceeding further it should be acknowledged that there is nothing new in the actual devices suggested herein. The "fore question" is familiar to those who have studied the fascinating work of Michael West, and the "true-false test" is by this time well known to all who keep abreast of the times. The only new contribution offered herein is a systematic routine, with certain essential details, for putting this program into practice in the average American classroom.

The fore question is a simple preliminary question on material about to be read, designed to encourage the pupil to seek out quickly the essential central meaning of a passage. It should usually be synthetic and general—one, that is, which will require the reader to summarize in simple terms the gist of several lines; it should not center on a tricky detail that will embarrass him, nor on something too concrete, like a date, which a clever pupil

may hastily seek out without really getting the intervening substance.

The true-false test is a statement in the foreign language which uses the same ideas and situations as the text (sometimes the same words), but which may or may not distort the meaning; the pupil is to decide whether it does so or not. These true-false tests may be either general in nature, like the fore questions, or more analytic and specific; the latter type is to be preferred if they are to be used as a detailed check, after the fore questions, to fill in important gaps in the narrative.

Clearly it is not expedient to use fore questions on a prepared reading lesson: they are for class drill to cultivate skill in silent sight reading of unfamiliar material. They can, for instance, be advantageously applied to part or all of the reading lesson of the day following. Thus used, they provide an extremely stimulating exercise which makes satisfactory preparation of the next lesson much easier and which justifies the teacher in expecting a high quality of performance in the intensive review of the same material, possibly also in dismissing that review somewhat hastily. The same thing may be said of true-false tests, except that these will function well with either sight or prepared material.

Before undertaking either fore questions or true-false tests, one should make sure that the class text is suitable for such exercises (more on that point later) and that all important unfamiliar words are understood. The fore questions should be given out one at a time, and the class should immediately set about finding the answer to each as quickly as possible. Some pupils, of course, will always find the answer much more quickly than others; these should not be permitted to monopolize the center of the stage continuously, but should be asked simply to raise their hands when they have solved the puzzle. When most of the class have raised their hands, then the line or lines may be mentioned in which the answer to the question is found and an attempt be made to agree on the best answer; sometimes several reasonable ones are possible. Then the next fore question, and so on through the passage.

True-false tests may be used to supplement the sight reading done by means of the fore questions, or as a test of prepared work; the former plan seems preferable, since these tests are rather less interesting when used on familiar material. Here again opinions among the pupils may often differ as to the verdict "true" or "false." The objective is not unanimous opinions but comprehension of the reading material.

It should be understood that these are not difficult exercises. The timid teacher who always dreads new ways should cast fear behind and begin to use the new techniques with the very first reading lesson. They are just as simple as the traditional "translation from and into the foreign language," and much more alive; and they are considerably easier on the teacher than is "oralization." If our first lesson tells us that "*Les chevaux tirent la voiture*," we may have the class look for an answer to the fore question, "What is

happening to the carriage?" and later let them pass on some such true-false test as this: *La voiture tire les chevaux*. They will do both with gusto. In order to insure some careful detailed work the same material may next be assigned for close translation or for oral reworking.

This simple and stimulating program should be undertaken with the very first reading material, and with the explicit purpose of cultivating intelligent silent-reading habits, no matter how much else we may do in the way of oral and written work, or grammar, or translation. The immature or timidly conventional teacher will perhaps do well to seek out a text which offers a maximum of help in the way of ready-made silent-reading devices of the direct type; with these at hand there should be nothing terrifying in the new procedures—they are of the easiest sort imaginable.

Should fore questions and true-false tests be in English or in the foreign language? Assuredly in the latter, in so far and as soon as feasible, in order that this habit of reading silently and for essential content may proceed from the start along the line of direct comprehension, and not through translation. But obviously tests of this sort which are in the foreign language will be rather difficult to understand in the early lessons, especially by ear, for such questions may often have to be even more difficult than the reading text itself: for instance questions which use interrogatives before that phase of grammar has been studied. Also we shall always have to reckon with the dull of ear, whose name is legion. Therefore it seems inevitable that we shall have to give the class the English equivalent of many of the fore questions and true-false tests (particularly if they are not printed in our text). If printed, they should usually be comprehensible without assistance.

The values in these procedures have been implied throughout. We may now define them explicitly. Michael West's statistical experiments seem to have proved beyond a doubt that silent reading can be quickly developed, even in the rather low-grade Bengali boy in his English classes; and he thinks he has proved also that this skill is transferred to reading in the native tongue. I have no statistics to offer; only impressions and opinions. My own quite positive impression is that silent-reading skill can be taught from the first reading lesson and that this skill grows rapidly with exercise. Student opinion, of course, is only opinion, and it must be accepted skeptically, especially when the students know what the teacher desires to hear. I therefore report with all due reserve the opinion of several able and thoughtful students that their silent-reading skill has not only developed in the French class in one semester of elementary work, but has transferred to their reading in English and in German.

Admittedly this scanning or skimming, instead of close analysis of every word, has not always the detailed accuracy of deciphering. This will soon be discovered by the teacher who, after skimming a passage silently and hastily, questions his class more closely, for instance by asking for the

translation of some detail. Sometimes this teacher will be depressed by discovering instances of failure to comprehend fully; but more often he will be pleasantly disappointed by the grasp of all essential details—and sometimes of more than that. And he should not forget that, now and then, the rapid silent reader gets a stronger grasp of general trends than does the line-upon-line plodder.

An incidental value to be derived from these direct tests in the foreign language that are communicated orally to the class is the development of aural comprehension. As a matter of fact one is likely to be astonished by the early development of this skill. We might mention as an example the experience of a teacher of a second-year Spanish class without much oral-aural training, which was reading, among other things, *Don Quixote* (in Cano's superb simplified and abbreviated edition).² In this class the true-false tests on silent reading were first given invariably in English, and later only timidly and experimentally in Spanish, until the amazed instructor discovered that he could rattle them off in Spanish as fast as he pleased without in the least bothering the class. Certainly this was aural comprehension of a high order, which was making for the most direct type of silent comprehension and laying the foundation for a satisfactory oral-aural exercise. For, from time to time, it is possible also for an intelligent student to pick up a question by ear and supply the answer from the original foreign language text, thus applying a test that is ideally direct, and—without the drag of “conversation exercises”—suggesting the beginning of oral use of the language, with something really worth while and interesting to discuss.

Another important asset in this silent-reading program is its interest. The whole thing works like a game, with each member of the class intent upon solving, in the shortest possible time, the successive puzzles as they are given out. Nobody goes to sleep. Other plodding techniques, of course, are inevitable from time to time; grammar must be explained, sentences must be written, some material must be carefully translated, and some teachers will turn to oralization. But none of these processes has the zest of silent reading, going rapidly and directly toward its mark. And no preliminary survey of new material can be compared to it as preparation for a subsequent complete mastery of the same passages by some intensive technique. My own personal experience has been that the only valid objection to a program which includes an intensive review (for instance through translation) of material that has been skimmed in class at sight with the aid of fore questions is that it is apt to be much too easy, at least for mature and able pupils. There is much to be said for the belief that one reading is enough for the average page, whether at sight or after careful preparation, and that, once read by either technique, we should pass to something new.

² The Macmillan Company.

With these fundamental issues clearly established, we may now offer a few incidental observations.

1. First of all we may note that these techniques, with certain qualifications, are "direct" without being in the least conversational. When we make the reading-process a rapid silent search for content in reply to some question or test in the original tongue, we not only substitute reading for deciphering, but also suggest that the understanding of the language may proceed along the path of direct comparisons with tests or questions in the original tongue, rather than through translation into the vernacular, valuable as the translation technique may often be. Of course the question may arise in the skeptical mind whether such work is ever honestly "direct"—whether, that is, the pupil does not practically always translate his question or his test into English and then seek out, *in translated form*, the material in the reading lesson which solves his problem. This is always a possibility. The best we can hope for is that, by always first phrasing our question or test in the foreign tongue, even if it be translated subsequently, we may tend increasingly toward direct comparison for the average member of our class, and may reach that ideal quite frequently for those at the top.

2. Next should come emphatic recognition of the fundamental difference between instructional and testing values in the pedagogical devices suggested above. The fore question, obviously enough, has no testing value at all in the ordinary class routine; it is a teaching device, intended to help the student to learn to read intelligently, and nothing more. The true-false test (in spite of its name) is also often more to be commended as a teaching technique than as a basis for marking a student for preparation, knowledge, or capacity. It is important to keep clearly in mind this distinction between teaching and testing, or there may be misunderstanding and even resentment. As an element in the teaching technique of the classroom, a test may be never so tricky and yet merely stimulate the student; but if he feels that, simply from memory and in an examination upon which grades may depend, he is expected to mark true-false tests which demand an exact recollection of insignificant occurrences in a story, or which hinge upon the meaning of unusual words in passages that have never been closely read, or which are mere "brain-twisters" in the scholastic aptitude sense—under these conditions he may feel that his French has not been at all fairly tested. Perhaps the best plan may be to use fore questions and true-false tests chiefly as teaching devices and on unprepared work. For examinations and marks this same material could be assigned for careful translation and tested in this technique. Or language power could be tested by an occasional sight passage accompanied by direct tests of the kind mentioned, while the reading material remains before the eyes of the pupils.

3. Our next incidental point is that these proposals are independent of

the method used. Some reading, we may be sure, is approved by teachers of all schools, and it would certainly seem possible to do a part of that reading in the rapid silent way (with the new stimuli suggested), whether the governing spirit of the course be grammar-translation, oral reworking, or what not. Pupils taught by a grammar-translation method only would, in time, and if they should read enough, probably learn to read understandingly without translation or deciphering; those who study solely by an oral-direct method probably would begin sooner to understand reading material directly, but they inevitably cover a small area because of the necessity for intensive work in pronunciation and the other forms of active mastery. If we wish to get quickly to direct comprehension of essential content, why should we not attack that skill explicitly, instead of hoping that it may develop incidentally from other things, such as translating, writing, or conversing?

4. This procedure is almost independent of the nature of the text used. If the class is studying one of the standard lesson-books, we have but to seek out the reading material and treat it accordingly. There are, of course, natural and obvious reasons for preferring a text in which the reading material is graded, connected, organized around a limited basic vocabulary and a progressive study of the fundamental principles, and equipped with silent-reading devices. Some of us will prefer also books which favor the reading emphasis, that is, those which place reading chronologically ahead of the active skills or give it a more important place in elementary work.³

5. If the teacher happens to be an advocate of the reading objective—one, that is to say, who believes that reading is the one skill which is both essential and attainable in elementary classes—then a certain redistribution of the material in some of our lesson-books may be desirable. In using the more conventional books which contain oral and written exercises by the side of reading material,⁴ it will be proper for the reading-objective teacher to select out the reading material as his sole center of interest during the first few months, and to postpone active exercises for later attention.⁵ Even in those books which explicitly segregate “recognitional” material for eye and ear,⁶ but which include in the “recognitional techniques”

³ The following books with this emphasis may be mentioned: Malakis and Blancké, *French by Reading* (Holt); Ford and Hicks, *The Reading Approach to French* (Holt); Bond's *Graded French Readers* (Heath); J. Greenberg, *A French Silent Reader* (C. C. Merrill); *Oxford Rapid-Reading French Texts Based on Word Frequency* (Oxford University Press); Churchman, Atwood and Racine, *First Book in French* (Macmillan); Cochran, Eddy and Redfield, *Basic French* (Heath); Chaplyn, *French Word-Count Reader* (Nelson).

⁴ The conservative lesson-book of the admirable Fraser and Squair type, or the (also admirable) reading-emphasis type such as *French by Reading* by Malakis and Blancké.

⁵ This procedure has been outlined in detail in the author's article called “Courses For Beginners,” *Modern Language Journal*, ix (January, 1925), 207–226.

⁶ For instance the Macmillan *First Book in French*.

both aural recognition and reading, it may be proper to ignore the aural-recognition exercises until reading is well under way, or to use such aural material simply as additional silent-reading material, until the time when, reading having been well established, it seems expedient to undertake aural comprehension—a much slower process involving a skill which many find much more difficult than reading.

6. It would seem natural in doing work of this sort to make sure that the reading material shall not be too difficult from the point of view of vocabulary and construction, and to stress points of grammar that are really vital to reading skill. *Bateau ivre*, for instance, would hardly be read in the second week of French. As to grammar, most of us would be astonished if we should run through the forms and rules and select out only that small proportion which is essential to intelligent reading.⁷

7. The application of the silent-reading techniques to literature classes has been mentioned in the discussion of another phase of the reading problem.⁸ We may briefly repeat the belief that the old plodding translation is to be deplored in literature classes because it slows down the pace and emphasizes words rather than esthetic and intellectual values. On the other hand, mere "outside reading" of literature may be a dangerously trustful policy. Between these two extremes lies silent reading, guided, tested, organized, by true-false tests—demanding comprehension, but fixing attention upon thought-values. And for the reading at sight of new material in literature classes it would be hard to find a better stimulus and guide to rapid but intelligent work than a few wise fore questions.

For examinations in literature the true-false test again has been found to work most satisfactorily; the student who is asked to "spot" several passages as to author and work, in addition to knowing whether any have been distorted by the teacher (whether "true" or "false") assumes a perfectly reasonable responsibility to know his material as thought, not as a verbal assemblage. Moreover it is possible to give a very wide sampling in such an examination, since the answers take much less time than translation—and yet the student simply must know his material at first hand.

8. Finally the briefest query whether there is any value in the discussion of such changes in technique. The pundit of "scholarship," who scorns the prim, effeminate art of good teaching, and the conservative who is sure that you "cannot teach people to teach" will return a vigorous negative answer—that is, if they even deign to listen to the question. For such the only respectable method, apparently, is that which arises from habit, chance, or personal opinion, without systematic study, experiment, or discussion. And yet, suppose it were true that this simple change of method

⁷ These topics have been developed in greater detail by the writer in his article, "Some Aspects of the Reading Emphasis," *Hispania*, May, 1936.

⁸ *Ibid.*

should result in creating in the majority of our students this priceless ability to read with the rapidity, comprehension, and retention of skilled silent readers, and suppose some kind fairy, not of the school who are so sure that "you can't teach people to teach," had long ago taught all of us how to create this valuable faculty in our classes, might it not occur—even to the conservative pundit—that good teaching ("mere teaching!") can be discussed to advantage?

Quelques Notes sur la liaison en français: *Liaison et Enchaînement*

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(*Author's summary.*—L'interprétation du mot *liaison* par des Français et des Américains entraîne souvent des confusions. Celles-ci disparaîtraient si on distinguait la *liaison* proprement dite et l'*enchaînement*. Ce sont deux phénomènes analogues, mais qui diffèrent par leur traitement de la consonne finale, muette dans la *liaison*, prononcée dans l'*enchaînement*.)

C'E n'est pas mon intention de donner ici les règles de la liaison en français. Elles ont fait l'objet de mainte étude et tout manuel phonétique qui se respecte leur consacre un chapitre. Mais il semble que le terme même de *liaison*, employé par un Français, ne soit pas toujours clairement compris par des Américains, et d'autre part, si un Américain se sert du mot "*liaison*," il s'apercevra souvent que les Français ne saisissent pas exactement ce qu'il a voulu dire. C'est cette différence d'interprétation que je voudrais surtout illustrer dans les quelques remarques suivantes.

On comprend généralement sous le terme de *liaison* le phénomène par lequel la consonne finale d'un mot se prononce avec la voyelle initiale du mot qui suit; comme l'exprime si plaisamment M. Nyrop, "la consonne de liaison quitte le premier mot pour devenir initiale du mot suivant." Français et Américains s'entendent sur ce point, et dans chacune des expressions:

1. prend-il, un enfant, nous sommes arrivés, trop heureux, deux ans, premier étage,

tous s'accordent à trouver une seule liaison:

prend-il, un enfant, nous sommes arrivés, trop heureux, deux ans, premier étage.

Mais une divergence d'opinion apparaît quand il s'agit d'expressions du genre de celles-ci:

2. jeune homme, vol à voile, existence agréable, comme il faut, du même avis, pauvre innocent, journal intime, jour et nuit,

qui, pour la plupart des Américains, contiennent une liaison, alors que les Français n'en voient aucune; ou encore pour des expressions comme:

3. il est arrivé, c'est une horreur, quand elle avançait, chez une amie, je parle aux enfants, un âne affreux, il étudiait une sonate,

où les Américains constatent en général deux liaisons, tandis que les Français ne réussissent à en découvrir qu'une seule:

il est arrivé, c'est une horreur, quand elle avançait, chez une amie, je parle aux enfants, un âne affreux, il étudiait une sonate.

La raison de cette différence d'opinion vient de ce que la définition de la liaison, telle qu'elle apparaît plus haut, n'est pas complète. Pour un

Français, il ne peut y avoir liaison que si la consonne finale du premier mot est muette, tandis qu'un Américain appelle liaison le fait d'enchaîner n'importe quelle consonne finale à la voyelle initiale du mot suivant.

Il semble qu'une distinction s'impose ici :

a. Ce qu'un Français entend par *liaison* peut se définir ainsi : *c'est le phénomène par lequel la consonne finale MUETTE d'un mot se prononce avec la voyelle initiale du mot suivant.*

Dans les exemples cités (1^{re} série), si on isole les mots *prend, un, sommes, trop, deux, premier*, leur consonne finale ne se prononce pas. Il en est de même pour la consonne finale de *est, quand, chez, aux, un, étudiait*, dans la troisième série d'exemples. Ces expressions présentent donc des cas de liaison, au sens français du mot.

b. Par contre, quand on prononce tout seuls les mots *jeune, vol, existence, comme, même, pauvre, journal, jour* (2^e série), la consonne finale se fait entendre. Le cas est le même pour *il, une, elle, parle, âne* (3^e série). Un Français enchaînera automatiquement cette consonne à la voyelle initiale du mot suivant, mais n'aura pas l'impression d'une liaison. Dans ce cas, il s'agit de ce que, pour la commodité des étrangers, on pourrait appeler un *enchaînement* et qu'on pourrait définir comme *le phénomène par lequel la dernière consonne PRONONCÉE d'un mot se prononce avec la voyelle initiale du mot suivant.*

Si cette distinction était expliquée aux étudiants américains, les professeurs français venant de France et ne pratiquant pas encore le jargon consacré (jamais = négatif, mon = pronom possessif, composition = thème ou version, etc.) ne se trouveraient pas dans l'obligation de répondre à une question qui pour eux n'a aucun sens : "Dans l'expression *fort étonné*, faut-il faire la liaison avec le *r* ou avec le *t*?" Pour un Français récemment arrivé aux États-Unis, la question est absurde et incompréhensible sous cette forme. Pour la rendre intelligible, il faudrait la poser de cette façon : "Dans l'expression *fort étonné*, faut-il faire la liaison?", c'est-à-dire faut-il prononcer le *t*? Si le *t* ne se prononce pas, un Français enchaînera inconsciemment le *r* à la première voyelle de *étonné*, mais n'aura nullement l'impression d'avoir fait une liaison.¹

Au point de vue strictement mécanique, il n'y a pas de différence entre la *liaison* et ce que nous appellerons désormais l'*enchaînement*. Dans les deux cas, le second mot commencera par une consonne qui ne lui appartient pas et qu'il aura empruntée au mot précédent. Mais tandis qu'une liaison ne peut atteindre qu'une seule consonne, l'enchaînement peut entraîner un groupe de deux consonnes vers le commencement du mot suivant. Dans les expressions qui précèdent, *pauvre innocent* nous en fournit un exemple;

¹ La réponse à cette question souvent posée est qu'on dit généralement *fort étonné*, avec la liaison, mais que la prononciation sans liaison est correcte.

vr formant un groupe indivisible, la première syllabe du second mot devient *vri*.²

Au point de vue phonétique, plusieurs divergences apparaissent.

1. Si on compare les expressions suivantes:

a. jupe étroite,	trop étroite.
cher ami,	dernier ami.
bonne histoire,	mon histoire.
plainte inutile,	c'est inutile.
gaz incolore,	assez incolore.
b. jadis encore,	je vis encore.
dix en plus,	dix ans.
grande actrice,	grand acteur.
langue humaine,	sang humain.

qui présentent des enchaînements dans la première colonne et des liaisons dans la seconde, on s'apercevra que *la consonne d'enchaînement ne change jamais de son*:

a. ʒypɛ'trwat	ʒyp.	p reste p.
ʃɛra'mi	ʃɛ:r.	r reste r.
bɔnis'twa:r	bɔn.	n reste n.
plɛtiny'til	plɛ:t.	t reste t.
gaze'ko'lɔ:r	ga:z.	z reste z.
b. zadisa'ko:r,	za'dis.	s reste s.
disa'plys,	dis.	x (=s) reste s.
grada'k'tris,	gra:d.	d reste d.
laga'mɛ:n,	la:g.	g reste g. ³

tandis que *dans la liaison certaines consonnes gardent leur valeur* (série a), mais *d'autres se transforment* (série b):

a. tɛpɛ'trwat,	p reste p.
dɛrnjɛra'mi,	r reste r.
mɔnis'twa:r,	n reste n.
sɛtiny'til,	t reste t.
aseze'ko'lɔ:r,	z reste z.
b. ʒaviza'ko:r,	s devient z.
di'zɛ,	x (=s) devient z.
gratak'tɛ:r,	d devient t.
saky'mɛ,	g devient k.

² De même que les fautes d'orthographe des enfants et des gens peu cultivés nous fournissent souvent des indications précieuses sur la prononciation, de même la conversation d'une étrangère qui ne sait ni lire ni écrire le français et l'a appris uniquement par l'oreille peut servir à vérifier des phénomènes phonétiques. Notre cuisinière polonaise, qui se trouve dans ce cas, appelle couramment le chien un *zanimau* (pl. des animaux, sg. un *zanimau*, quoi de plus naturel?). Elle parle aussi d'une sauce *pépaisse*, parce qu'elle nous entend dire qu'elle est trop épaisse. Il est évident que quand nous disons *des animaux* et *trop épaisse*, le second mot commence par une consonne.

³ Il y a une exception à cette règle: l'adjectif numéral *neuf*. Sa consonne finale se prononce quand le mot est seul, elle s'enchaîne à la voyelle initiale du mot suivant en restant *f* (*neuf images*, par exemple), mais elle devient *v* dans les expressions *neuf heures*, *neuf ans*, *neuf hommes* et même quelquefois *neuf enfants*.

2. Mais une difficulté d'ordre plus grave se présente aux étrangers. Cette distinction entre liaison et enchaînement entraîne-t-elle des changements dans les règles de liaison?

Il ne semble pas nécessaire de reprendre ici les lois rendant une liaison obligatoire, interdite ou facultative. Des règles nombreuses et variées se trouvent à ce sujet dans tous les livres. Mais il serait utile de mentionner les cas pouvant se rapporter à la question de la liaison et de l'enchaînement.

Liaison.—Si on se trouve devant une phrase française, on la divise—généralement sans s'en rendre compte—en un certain nombre de tronçons. Chacun de ces groupes contient des mots étroitement liés par le sens et se termine par un accent tonique. À l'intérieur de ces groupes, toute sorte de règles président à la distribution des liaisons, mais il est à remarquer qu'on ne fait presque jamais de liaison d'un groupe à un autre. Qu'il s'agisse de prononciation familière ou de prononciation plus soutenue, *il est très rare qu'il y ait liaison entre deux groupes.*

Prenons le cas d'une phrase grammaticale complète, mais simple, comprenant un sujet, un verbe et un complément:

Ils apportaient un paquet.

Comme le sujet est un pronom monosyllabique, il ne fait qu'un avec le verbe et n'a pas d'accent tonique par lui-même. La phrase sera donc divisée en deux groupes:

Ils apportaient / un paquet.

Si on change le sujet, la phrase deviendra par exemple:

Quelqu'un apportait un paquet,
Les jeunes gens apportaient un paquet,
L'employé des grands magasins apportait un paquet,

et la distribution des groupes se trouvera modifiée:

Quelqu'un / apportait / un paquet.
Les jeunes gens / apportaient / un paquet.
L'employé des grands magasins / apportait / un paquet.

En effet, le sujet en français porte presque toujours un accent tonique (sauf quand il s'agit d'un pronom monosyllabique) et constitue par conséquent un groupe à lui tout seul. Mais quel que soit le nombre des groupes formant une phrase, que l'émission de voix soit coupée ou non, *il est très rare qu'une liaison se fasse entre différents groupes.* On dira donc:

ilzapɔr'te / æpa'ke.
kel'kœ / apɔr'te / æpa'ke.
lezœn'ʒɑ / apɔr'te / æpa'ke.
lœplwajedegrɑmaga'zœ / apɔr'te / æpa'ke.

Si la phrase se continuait et devenait par exemple:

Ils apportaient un paquet avec un papier à signer,

les groupes ne seraient pas divisés de la même façon et nous aurions sans doute:

Ils apportaient un paquet / avec un papier / à signer.

Dans ce cas, la liaison après *apportaient* ne serait plus interdite, mais il serait impossible de la faire après *paquet* ou *papier*, puisque ces mots représenteraient la fin d'un groupe. Il faudrait donc dire:

ilzaportēpa'ke / avekēpa'pje / asi'ne, ou bien

ilzaportetēpa'ke / avekēpa'pje / asi'ne.

Il est bien entendu qu'en français la liaison varie suivant la langue employée. Une phrase, dite dans une conversation familière, comportera très peu de liaisons. Si cette même phrase s'adresse à quelqu'un qu'on ne connaît pas bien, elle comprendra un plus grand nombre de liaisons, et si elle se trouve dans un passage littéraire soutenu, le nombre des liaisons augmentera encore. Il est bien entendu aussi que ces liaisons supplémentaires proviennent en grande partie de la terminaison des verbes, mais il est à remarquer qu'elles se trouvent presque toujours à l'intérieur d'un groupe de mots. Il est possible, s'il s'agit d'un style plutôt soutenu, de prononcer la phrase "Ils apportaient un paquet" en faisant la liaison entre *apportaient* et *un*, mais, pour l'enseignement, il me semble plus prudent d'insister sur le fait qu'une liaison n'est pas souhaitable d'un groupe à un autre. Si les étudiants sont bien pénétrés de ce principe, ils ne risqueront pas de faire de liaisons entre un sujet substantif et un verbe, par exemple. Si de temps en temps l'application de cette règle leur fait supprimer une liaison qu'un Français préférerait entendre, le dommage ne sera pas très grand: ils auront simplement employé la langue familière au lieu du style plus soutenu que demandait le passage.

Enchaînement.—Pour un enchaînement, le cas est beaucoup moins compliqué: que ce soit à l'intérieur d'un groupe, ou d'un groupe à un autre, à condition que l'émission de voix ne cesse pas, l'enchaînement est toujours possible et même désirable.

Si nous reprenons la première phrase, mais en la mettant au présent, pour avoir un enchaînement, nous aurons:

Il apporte un paquet,

et n'importe quel Français, à condition qu'il prononce naturellement, sans savoir ce qu'on attend de lui, dira, en enchaînant:

ila'portēpa'ke (syllabes: i-la-'por-tē-pa-'ke).

Cette habitude innée et absolument inconsciente de l'enchaînement est si forte chez les Français qu'elle constitue un des défauts qui les font reconnaître dans la prononciation de l'anglais. La grande majorité des Français divise une expression comme *what an insult* en wha-ta-ninsult, *not at all* en no-ta-tall, *black and orange* en bla-ckan-dorange ou bla-cka-norange, *to lean out* en to lea-nout, etc. C'est elle aussi qui rend la langue française

si difficile à saisir pour les débutants, qui ne savent jamais où un mot finit, où le suivant commence. Il faut déjà une certaine connaissance de la langue parlée pour distinguer quatre mots dans *elle-habile-avec-eux*, ou pour comprendre facilement *en une heure et quart* ou *parce qu'il entre ici*, prononcés rapidement par des Français.

Mais l'habitude de l'enchaînement se manifeste de la façon la plus nette dans notre traitement de la poésie. C'est elle qui a donné à la poésie française le caractère un peu monotone que lui trouvent les étrangers. Dans des vers comme ceux-ci, par exemple :

La vague en a paru rouge et comme enflammée . . . (Desbordes-Valmore),
 Le mal est sans espoir, aussi j'ai dû le taire . . . (Arvers),
 J'y planterais un arbre, olivier, saule ou frêne . . . (Soulayr),
 Couvre de pourpre sombre, en somptueux dessins . . . (Hérédia),

la voix ne s'arrête pas, malgré une phrase hachée de groupes, hérissée de virgules, et les enchaînements se produisent en dépit de ces obstacles :

la'va:gānapa'ry:'ru:ʒekomāfla'me . . .
 lə'ma:lēsāzes'pwa:ro'si:ʒe'dy:lə'tɛ:r . . .
 ʒiplātə'rezæ'na:rbrəli'vje:'so:lu'frɛ:n . . .
 'ku:vradəpurprə'sō:brāsōpty'ø:de'sɛ . . .

En définitive, au point de vue pratique, il serait utile de faire comprendre aux étudiants américains ce qu'un Français veut dire quand il parle d'une liaison; cela pourrait éviter des déceptions et des malentendus à des étudiants désireux de s'instruire et à des professeurs non encore initiés à la conception américaine du mot "liaison." Mais cette distinction entre *liaison* et *enchaînement* devrait servir encore, il me semble, à expliquer un phénomène en apparence illogique: pourquoi dans certains cas les Français poussent des cris d'horreur en entendant une consonne prononcée avec le mot suivant, et pourquoi dans d'autres cas ils réclament au contraire cette union. Pour les satisfaire, le meilleur principe à appliquer serait: moins de liaisons, plus d'enchaînements.

Adverbs or "Adwords" in German

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LITTLE words like *auch*, *doch*, *erst*, *ja*, *noch*, *nur*, *schon*, *immer*, etc., and the negative *nicht* cause the student of German a great deal of trouble. Every German grammar classifies them as adverbs; most of the time they are adverbs and hence give a certain shade to the verb. Yet there are cases where these so-called adverbs add their meaning to a noun, an adjective, a pronoun, and even to another adverb. In these cases the name adverb is a misnomer; they should be called "adwords." Then the student of German would understand that the position of an adword must necessarily differ from that of an adverb. Adwords must always precede the word to which they add their own meaning. On the other hand, adverbs follow the rules given in every German grammar; namely, that they stand last in the main sentence when the verb is used in the present or past tense, or must precede a past participle and an infinitive in the compound tenses.

Here are some examples of these words as adverbs and adwords:

1. Ich habe dieses Buch *auch* gelesen.
2. Ich habe *auch dieses* Buch gelesen.
3. Er singt *auch*.
4. Er singt *auch* in der Kirche.
5. Er hat *auch* heute herrlich gesungen.
6. Sie ist *auch* reich.
7. Der Student hat *auch* kein Geld gehabt.
8. Ich habe es *auch ihm* mitgeteilt.

Auch connotes "in addition to," repetition of an action, duplication; but only in nos. 1 and 3 is *auch* a real adverb, hence the different positions of *auch*.

Doch is always used in a contradictory sense. It expresses the idea of "in spite of what you think or say," as follows:

1. Er hat *doch* gesungen.
2. Er hat *doch* in der Kirche gesungen.
3. Er hat *doch* herrlich in der Kirche gesungen.
4. Er hat *doch* heute in der Kirche gesungen.

Only in no. 1 is *doch* a true adverb. Yet everywhere it emphasizes the fact that someone before has said no, namely: he did not sing in church, he did not sing to-day, etc. Therefore the German answer to a negative question is "*doch*," never "no": "Haben Sie das Buch nicht gelesen?—*Doch*." If the answer were "yes," it would mean "your statement is correct, I did not read the book." *Doch*, as we see, expresses a contradictory meaning: "Er ist doch ein guter Mensch"—someone must not have thought so, but I do think so; all of that is expressed in "*doch*."

A very interesting word is *noch*. It brings immediately to our mind the following connotation: it existed before and continues to exist, no matter whether used as adverb or adword.

1. Er singt *noch*.
2. Er singt *noch* gut.
3. Er hat *noch* viel Geld.
4. Sie will *noch* ein Tasse Thee.
5. Er ist *noch* mein Freund.
6. Er ist *noch* krank.

Schon has a temporal meaning; namely, earlier than expected.

1. Es ist *schon* sieben.
2. Die Gäste sind *schon* hier.
3. Das Kind liest *schon* sehr gut.
4. Ich habe das Buch *schon* gelesen.

Schon serves to express the fine shade in the progressive form in English, which is unfortunately lacking in German. "Ich komme *schon*" means "against your expectation I am on my way."

Ja is only an adword. It means "yes" added to the word before which it stands; it means a strong affirmative, indeed.

1. Er ist *ja* hier.
2. Sie hat *ja* alles versprochen.
3. Er kann es *ja* nicht tun; er hat *ja* keine Zeit.

Immer (always), the adverb of time, even changes its meaning slightly when used as an adword. As an adword it means an ever-increasing intensity of the word before which it stands, a continuation, not of time, but of the meaning of the particular word to which it is added.

1. Er arbeitet *immer*. (Here *immer* is temporal and is a true adverb.)
2. Er hat *immer* spekuliert. (Here *immer* is temporal and is a true adverb.)
3. Er wird *immer* kränker.
4. Der Regen fiel *immer* heftiger.
5. Sie atmete *immer* schwerer.

(In nos 3, 4, and 5 we feel an entirely different meaning of *immer*. It can often be translated only by repeating the adjective or the adverb before which it stands.

Three or more of these adwords can often be used to bring their very definite meaning into one statement.

1. Er hat *ja immer noch nicht* geschrieben.
2. Er ist *ja doch noch immer* krank.
3. Wir sind *ja schon* in Berlin gewesen.

And in a good translation these different shades must be expressed.

Nur and *erst* ought to be mentioned together; both mean "only," both limit the word to which they belong. *Erst* is used with expressions of time.

1. Er ist *nur* unfreundlich zu mir.
2. Er ist *erst* um neun Uhr aufgestanden.

And now to *nicht*. It is most difficult for the American student to place *nicht* in the German sentence correctly. It is also both adverb and adword; and, consequently, if the student understands clearly what *nicht* denies in the sentence, then it is not difficult to place it correctly. As adverb *nicht* stands at the end of the clause, when the verb is in a simple tense, and stands before the finite verb, when used in a compound tense.

1. Er schläft *nicht*.
2. Er schlief *nicht*.
3. Er hat *nicht* geschlafen.

In these three statements we know by *nicht* that he was or is or has been awake. Yet when we hear:

4. Er hat *nicht* gut geschlafen,

the mental picture has changed. He did sleep, but not well. And here as an adword it must precede the word which it denies.

5. Das Kind isst wieder *nicht* mit Appetit.

The child is eating, but the appetite is lacking.

6. Er liest *nicht* die Zeitung; er liest das neue Buch.

Here again *nicht* does not belong to the verb. It does not deny the action of the verb, it denies the object.

7. Er ist *nicht* immer so arm gewesen.

The first question then with all these words must be: "What are these words—adverbs or adwords?" If the student can decide between them and realize their different connotations, he will understand their position more clearly.

A Note on the Russian Aspects

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THE elementary student of Russian, if he is not a trained philologist, is puzzled at the very beginning by the peculiarities in the use of the Russian aspects. The noun is for him merely a complicated declension which differs in degree but not in kind from that which we see in German, Latin, and Greek, but the verb introduces elements which seem extremely alien to our methods of thought. The present note is not intended to do more than give certain guides to the problem for practical use.

In old Russian, prior to the sixteenth century, there do exist imperfects and aorists which function in a manner similar to the corresponding tenses in the other Indo-European languages. These dropped out and when the first reform of Russian took place in the seventeenth century survived only in the Russian Church Slavonic. In the eighteenth century, when the grammar was standardized on the model of Latin and the Latin terminology was adopted, they were definitely removed from the colloquial language as taught at the time. The grammarians, seeing the developed Latin tense-system, sought for a substitute in their own language and achieved this by a fitting of the aspects into the tense-system to supply the future by the present of the perfective aspect.

This is all very well so far as it goes, but a careful study of such a book as Mazon's *Aspects du verbe russe* will show that there are a large number of cases where the aspects have preserved something of their original meaning, even in the Russian classics of the nineteenth century.

The original difference between the imperfective and perfective aspects is very similar to that which we find between the Greek perfect and aorist subjunctives and optatives and between the imperfect and aorist indicatives. The imperfective aspects represent a continuing process. The perfectives are without any durative sense and view the action as a mere puncture in eternity. They do not even imply completion of an action, except in so far as the mere naming of an action implies that it is carried through to completion. They merely state the fact of seeing, reading, etc., without comment or implication.

Since the present is a rapidly passing instant, the use of the present perfective implies either the past or the future and it is from this circumstance, that the grammarians of the eighteenth century boldly equated the form with the future. We have the same tendency in the simple present in English but we use it so rarely that we do not think of it normally and rapidly.

The following rough sketch of the relations between the English forms and the Russian is based on practical experience and will supply perhaps eighty per cent correctness in the use of the Russian aspects. It is not based on the history of the usage of these aspects.

<i>Past</i>	<i>Present</i>	<i>Future</i>
<i>Imperfective</i>		
I was doing	I am doing	I shall be doing
Я делал	Я делаю	Я буду делать
<i>Perfective</i>		
I did	I do	I shall do
Я сделал	Я сделаю	Я сделаю

It will be noted that there is a difference in English between *I do* and *I shall do*, whereas there is none in Russian. The cases which are confusing are those where the Russian is in sense nearer to *I do* than *I shall do*.

For a guide to beginning students, it may be said that in any case where the sense of the English verb can be fitted into the corresponding English form in this table, the corresponding Russian form will be correct.

It is as impossible for the Russian to express easily and fully all the complicated forms of the English perfects and perfect progressives as it is for the English to give a simple equivalent for the particular shades of the Russian aspects. Emphasis on tense and time is as strong in the one language as is that on the kind of action in the other. Nevertheless, for the average student, it is necessary at first to find some guide to the rough approximations without regard to historical accuracy. With this in view, the author ventures to recommend this table. He is well aware of the obvious defects in it, but he believes that it is of use in guiding the student, until he is sufficiently at home in Russian to understand and appreciate the actual force of the different aspects. As has been said above, it does cover the vast majority of cases in ordinary writing and speaking, and for the beginner it may be a short cut to the understanding of a phenomenon which is one of the fundamentals of the structure of the Russian language at the present time.

Choice in Extensive Reading in Spanish

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THE interesting article by Professor Durbin Rowland in the *Modern Language Journal* for May, 1936, entitled "Some Results of Free Choice in Extensive Reading in French," prompted the writer to check his own records and tabulate the results. The figures are based on a total of 260 students during the years 1929-36. Professor Rowland's tabulations deal

TABLE I

THE TWENTY-FIVE MOST POPULAR MODERN NOVELS AND PLAYS READ AND REPORTED UPON BY 260 STUDENTS OF SPANISH LITERATURE OVER A PERIOD OF SEVEN YEARS (1929-36)

Rank	Author	Title	Number of Times Reported
1	Pérez Galdós	<i>Doña Perfecta</i>	62
2	Alarcón	<i>El sombrero de tres picos</i>	61
3	Blasco Ibáñez	<i>La barraca</i>	52
4	Palacio Valdés	<i>José</i>	47
5	Pérez Galdós	<i>Marianela</i>	46
6	Palacio Valdés	<i>Marta y María</i>	36
7	Valera	<i>Pepita Jiménez</i>	32
8	Blasco Ibáñez	<i>Los cuatro jinetes del Apocalipsis</i>	31
9	Martínez Sierra	<i>Canción de cuna</i>	21
10	Blasco Ibáñez	<i>Mare Nostrum</i>	19
11	Moratín	<i>El sí de las niñas</i>	18
12	Benavente	<i>Los intereses creados</i>	17
13	Blasco Ibáñez	<i>Sangre y arena</i>	17
14	García Gutiérrez	<i>El Trovador</i>	17
15	Echegaray	<i>O locura o santidad</i>	16
16	Alarcón	<i>El Capitán Veneno</i>	15
17	Echegaray	<i>El gran Galeoto</i>	15
18	Hartzenbusch	<i>Los amantes de Teruel</i>	14
19	Palacio Valdés	<i>La Hermana San Sulpicio</i>	14
20	Alarcón	<i>El niño de la bola</i>	13
21	Fernán Caballero	<i>La familia de Alvarada</i>	13
22	Pío Baroja	<i>Paradox, rey</i>	12
23	Valle-Inclán	<i>Sonata de primavera</i>	12
24	Gorostiza	<i>Contigo pan y cebolla</i>	11
25	Tamayo y Baus	<i>Un drama nuevo</i>	10

with students during their first year of language study; the present list is based on choices by more advanced students registered in two courses in literature, "Spanish Literature of the Nineteenth Century" and "The Modern Spanish Novel," to which are admitted only students who have had at least two years' work in Spanish.

Extensive reading is required in these courses, the minimum amount acceptable being forty pages for each class-period, or a total of 880 pages for a two-credit course each quarter. At the beginning of each quarter a list of the works of the authors to be read is given to the students; special attention is called to the most important works, but the student is allowed to read and report on any work included in the list.

TABLE II

THE FIFTEEN MOST POPULAR SPANISH WRITERS OF THE NINETEENTH AND TWENTIETH CENTURIES REPORTED UPON BY 260 STUDENTS OVER A PERIOD OF SEVEN YEARS (1929-36)

Rank	Author	Number of Times Reported
1	Pérez Galdós	143
2	Blasco Ibáñez	143
3	Palacio Valdés	118
4	Alarcón	98
5	Benavente	52
6	Pío Baroja	51
7	Valera	47
8	Echegaray	34
9	Martínez Sierra	33
10	Fernán Caballero	24
11	Valle-Inclán	24
12	Moratin	22
13	Larra	17
14	Hartzenbusch	14
15	Pereda	13

It should be mentioned that novels could be read for both of the literature courses, while plays could be read only in the general course on the Nineteenth Century. This accounts for the apparently greater popularity of prose fiction. The writer is convinced that some of the works listed would have attained a higher ranking if the tabulation had been based on the preference of elementary students, since some of the works had been already read by the students in their elementary courses. This is especially true of *José*, *Canción de cuna*, and *Los intereses creados*.

La Cigale et la Fourmi

(Suite à la fable de La Fontaine)

La Cigale, ayant essayé
Sans succès d'emprunter
A la Fourmi
Si peu généreuse,
Eut une fin très malheureuse:
Elle mourut de faim.
Mais le lendemain
La fourmi
En travaillant
Eut un sérieux accident
Qui termina aussi sa vie.
Arrivées devant le bon Dieu,
Elles furent interrogées
Toutes les deux:
Qu'est-ce que vous faisiez
Sur la terre?
La Fourmi répondit
Alors au Père:
Seigneur, j'ai le plaisir
De vous dire
Que je ramassais sans cesse
De quoi me nourrir.
Jamais la paresse
Ne m'a tentée
De chercher le loisir.
La Cigale ensuite,
Se sentant très petite,
Dit avec humilité:
Il faut avouer, Seigneur,
Que je n'ai pas travaillé chaque heure.
En effet, j'ai eu le tort
De jouer et de chanter jusqu'à la mort.
Vous savez faire la musique?
Voilà ce que Dieu réplique,
Anges, une harpe pour cette personne,
Et que les cloches célestes sonnent!
Cigale, aux autres vous avez fait plaisir;
Vous avez gagné votre loisir.
Quant à la Fourmi, qu'elle s'en aille
Recommencer son travail.
Je crois qu'elle aura ramassé
Une suffisance dans l'éternité.

MORALE: Il y a une récompense
Même pour celui qui danse.

SIGNHILD V. GUSTAFSON

*Central High School,
Springfield, Massachusetts*

Doctor's Degrees in Modern Foreign Languages 1930-31

Compiled by HENRY GRATTAN DOYLE
Managing Editor, MODERN LANGUAGE JOURNAL
The George Washington University, Washington, D. C.

FOLLOWING is a list of recipients of the degree of Doctor of Philosophy from American universities during the academic year 1930-31 with majors in French, German, Spanish, Italian or related fields, together with dates and sources of previous degrees, fields of study, and titles of the respective theses. Degrees are not listed unless actually conferred during the academic year 1930-31.*

BRYN MAWR COLLEGE—*Dorothy Doolittle* (Mrs. Lawrence Doolittle), A.B., Mount Holyoke College, 1924; A.M., Bryn Mawr College, 1925; (French Literature, French Philology, Spanish): "The Relations between Literature and Mediaeval Studies in France from 1820 to 1860."

THE CATHOLIC UNIVERSITY OF AMERICA—*Sister Mary Hilarine Seiler*, C.D.P., A.B., The Catholic University of America, 1912; A.M., *ibid.*, 1925; (French): "Anne de Marquets, Poëtesse religieuse à l'époque de la Renaissance." *Sister St. Francis Sullivan*, S.S.J., A.B., The Catholic University of America, 1927; A.M., *ibid.*, 1928; (French): "Étienne du Tronchet, Auteur Forézien du XVI^e siècle: Étude biographique et littéraire."

COLUMBIA UNIVERSITY—*Ephraim Cross*, A.B., College of the City of New York, 1913; A.M., Columbia University, 1914; (Romance Languages): "Syncope and Kindred Phenomena in Latin Inscriptions from the Parts of the Roman World where Romance Speech developed." *Bernard Levy*, A.B., College of the City of New York, 1925; A.M., Columbia University, 1926; (French): "The Unpublished Plays of Carolet." *Max Aaron Luria*, B.S., Columbia University, 1913; A.M., *ibid.*, 1918; (Romance Languages): "A Study of the Monastir Dialect of Judeo-Spanish Based on Oral Material collected in Monastir, Jugoslavia." *Barbara Matulka*, A.B., Columbia University, 1925; A.M., *ibid.*, 1926; (Romance Languages): "The Novels of Juan de Flores and their European Diffusion." *Elliot H. Polinger*, A.B., College of the City of New York, 1920; A.M., New York University, 1928; (French): "Pierre Charles Roy, Playwright and Satirist (1683-1764)." *Winthrop H. Root*, A.B., Amherst College, 1923; A.M., Columbia University, 1925; (German): "German Criticism of Zola, 1875-1893." (Mrs.) *Hedwig Herta Hoffmann Rusack*, A.B., Toronto University, Canada, 1919; A.M., *ibid.*, 1920; A.M., Columbia University, 1921; (German): "Gozzi in Germany." *Cecilia Vennard Sargent*, A.B., Bryn Mawr College, 1915; A.M., University of Pennsylvania, 1925; (Romance Languages): "A Study of the Dramatic Works of Cristóbal de Virués."

CORNELL UNIVERSITY—*Myron Bonham Deiley*, Ph.B., Muhlenberg College, 1925; A.M., Cornell University, 1930; (Spanish, Spanish Art): "José Gautier Benítez." *Jacob Hieble*, A.B., University of Chicago, 1928; A.M., *ibid.*, 1929; (German Literature, Philology, Old Norse): "Der Pfaffe Konemann und sein Werk."

HARVARD UNIVERSITY—*Lewis Edward Brett*, A.B., Harvard University, 1917; A.M., *ibid.*, 1920; (Romance Philology): "Medicine and its Practitioners, as Satirized in French

* This list is published as the result of numerous requests that existing gaps in the annual lists of Ph.D. degrees, published by the *Modern Language Journal* for many years and resumed in 1934-35, be filled. As opportunity permits the corresponding lists for 1931-32, 1932-33, and 1933-34 will be published.

It is hoped that this list is correct and complete, but the *Journal* will be glad to publish additions and corrections. Address the Managing Editor.

Literature to the Close of the Seventeenth Century." *Dwight Ingersoll Chapman*, A.B., Boston University, 1923; A.M., Harvard University, 1924; (Romance Philology): "The Movement for a Popular Theatre in France from 1895 to the World War." *Charles Frederic Fraker*, A.B., Colorado College, 1919; A.M., Harvard University, 1920; (Romance Philology): "The Development of Modernism in Spanish-American Poetry." *Richard Knowles*, A.B., Harvard University, 1909; LL.B., *ibid.*, 1911; (Comparative Philology): "Phonetic Tendency in Romance Languages." *Joseph Newhall Lincoln*, A.B., Amherst College, 1915; A.M., Harvard University, 1916; (Romance Philology): "*La Leyenda de Yucuf*." *Philip Motley Palmer*, A.B., Bowdoin College, 1926; A.M., Harvard University, 1927; (Germanic Philology): "Der Einfluss der Neuen Welt auf den deutschen Wortschatz, 1492-1700." *Walter Thomas Pattison*, S.B., Harvard University, 1925; A.M., *ibid.*, 1926; (Romance Philology): "A Literary Event in 1170: The Wedding of Alfonso VIII of Castille in its Relations to Provençal Literature." *Harry William Pfund*, A.B., Haverford College, 1922; A.M., Harvard University, 1926; (Germanic Philology): "Barthold Heinrich Brockes: Studien zur Sprache und zum Stil." *John Masson Smith*, A.B., Indiana University, 1913; A.M., *ibid.*, 1915; (Romance Philology): "Humanism and Staging in Italy and France." *Louis Francis Solano*, A.B., Harvard University, 1924; A.M., *ibid.*, 1925; (Romance Philology): "The Phonology of Neapolitan."

NEW YORK UNIVERSITY—*Peter Sammartino*, S.B., College of the City of New York, 1924; A.M., New York University, 1928; "Improvement Curves in the Comprehension of Printed French and in the Acquisition of French Vocabulary." *Isidore A. Schwartz*, Sc.B., College of the City of New York, 1913; A.M., *ibid.*, 1917: "The *Commedia dell'arte* and its Influence on French Comedy in the Seventeenth Century." *William Cook Zellars*, Ph.B., Emory University, 1911; A.M., Columbia University, 1925; "Some Aspects of the Historical Novel in Spain between 1830 and 1850."

NORTHWESTERN UNIVERSITY—*Grace May Buchwalter*, A.B., University of Illinois, 1912; A.M., University of Chicago, 1918; (German Language and Literature): "The Development and Relation of Characters in the Chief Don Carlos Dramas."

OHIO STATE UNIVERSITY—*Willis Judson Burner*, B.S., Butler University, 1901; A.M., University of Missouri, 1916; "The Attitudes of Contemporary Spanish-American Authors Towards the United States."

PRINCETON UNIVERSITY—*Francis Joseph Crowley*, A.B., Yale University, 1924; A.M., Princeton University, 1928; (Modern Languages—Romanic): "Poème sur la Loi Naturelle—An Edition and a Study." *Hunter Kellenberger*, A.B., Kenyon College, 1925; A.M., Princeton University, 1928; (Modern Languages—Romanic): "The Influence of Accentuation on French Word-Order." *Lawton Parker Greeman Peckham*, Ph.B., Brown University, 1927; A.M., *ibid.*, 1928; (Modern Languages—Romanic): "Manuscript Relations and Linguistic Traits in *La Prise de Defur*."

THE STATE UNIVERSITY OF IOWA—*Grace Cochran*, A.B., Swarthmore College, 1917; (French): "The Preparation of French Reading Material for Beginners in High School." *Joseph Antone Dreps*, A.B., University of Wisconsin, 1921; A.M., *ibid.*, 1922; (Spanish, French): "The Metrics of José de Espronceda." *Tacie Mary Knease*, A.B., University of Iowa, 1905; A.M., *ibid.*, 1910; (French, Italian, Spanish): "An Italian Word List from Literary Sources." *Louis Henry Limper*, A.B., Baldwin Wallace College, 1907; A.M., University of Wisconsin, 1914; (French; Education): "Student Recognition of Some French-English Cognates." *Esther Lillian Long*, A.B., Ellsworth College, 1921; A.M., University of Iowa, 1922; (French; Spanish, Italian): "A Lexicographical Study of the Works of Ferdinand Fabre." *Ronald Boal Williams*, A.B., University of Iowa, 1922; A.M., *ibid.*, 1923; (Spanish; French): "The Staging of Plays in the Spanish Peninsula Prior to 1555."

UNIVERSITY OF CALIFORNIA—*Paul-Louis Faye*, B.ès L., Université d'Aix, 1903; B. en Droit, *ibid.*, 1907; (French, Germanic Philology): "L'Équivalence Passé Défini-Imparfait en Ancien Français." *Beatrice Young*, A.B., University of Pittsburgh, 1921; A.M., *ibid.*, 1923; (French, Spanish): "The Narrative Art of Guy de Maupassant."

THE UNIVERSITY OF CHICAGO—*Gustave Otto Arlt*, A.B., University of Chicago, 1915;

A.M., *ibid.*, 1929; (Germanics): "Acquaintance with Older German Literature in the Eighteenth Century." *Ralph Steele Boggs*, Ph.B., University of Chicago, 1926; (Romance Languages): "Index of Spanish Folktales." *John R. Broderius*, A.B., Augustana College, 1924; (Germanics): "The Giant in Germanic Tradition." *Howard Russell Huse*, Ph.B., University of Chicago, 1913; (Romance Languages): "The Learning of Foreign Languages." *Leon Perdue Smith, Jr.*, A.B., Emory University, 1919; A.M., University of Chicago, 1928; (Romance Languages): "The Manuscript Tradition of the Old French *Partonopeus de Blois*." *Adolph Benjamin Swanson*, A.B., Augustana College, 1912; A.M., State University of Iowa, 1915; (Romance Languages): "A Study of the 1516 and the 1523 Printed Edition of the *Perlesvaus*." *Katherine Ernestine Wheatley*, A.B., University of Texas, 1915; A.M., *ibid.*, 1916; (Romance Languages): "Three Plays of Molière in Relation to their Terentian Sources."

UNIVERSITY OF ILLINOIS—*Jarvis Burr Burner*, B.S., University of Illinois, 1924; A.M., *ibid.*, 1928; (Spanish): "An Edition of *La Hermosura de Angélica* of Félix Lope de Vega Carpio, with Notes and an Introductory Essay." *Einar Ingvald Haugen*, A.B., St. Olaf College, 1928; A.M., University of Illinois, 1929; (Scandinavian): "The Origin and Early Development of the New Norse Movement in Norway." *Charles Mellon Pegues*, A.B., University of Texas, 1924; A.M., *ibid.*, 1924; (French): "Spanish Literature as Portrayed in the *Revue des Deux Mondes*, 1829–1929." *Hilario Sáenz y Sáenz*, A.B., Indiana University, 1923; A.M., University of Chicago, 1928; (Spanish): "Aspectos de la vida española a través de las obras de Don Benito Pérez Galdós." *Sister Mary Bernarda Welch*, B.V.M., A.B., Mount St. Joseph College, 1913; A.M., University of Illinois, 1927; (Spanish): "Antonio Pérez: A Study of the *Obras y relaciones*."

UNIVERSITY OF MINNESOTA—*Lynwood Gifford Downs*, A.B., Cornell University, 1914; A.M., *ibid.*, 1915; (Comparative Philology, German): "Intensive Adverbs and Intensive Prefixes in the West German Dialects; A Lexical and Semantic Investigation." *Ernest Howald*, Maturitas, Gynnasium Burgdorf (Bern, Switzerland), 1894; Permanent Diploma, University of Bern, 1899; (German Literature, French): "Gottfried Keller als Schweizer und als Deutscher." *John Henry Owens*, A.B., Franklin College, 1924; A.M., University of Minnesota, 1925; (French, Spanish): "The Repertory of Molière and His Plays." *Arturo Torres-Rioseco*, A.B., University of Chile, 1916; A.M., University of Minnesota, 1924; (Spanish, French): "Rubén Darío and the 'Modernista' Movement in Spanish America and Spain."

UNIVERSITY OF PENNSYLVANIA—*Otto Edwin Albrecht*, A.B., University of Pennsylvania, 1922; A.M., *ibid.*, 1925; (Romanics): "The Nicholas Plays of the Fleury Manuscript." *Lydia Anna Baer*, A.B., Oberlin College, 1926; A.M., University of Pennsylvania, 1930; (Germanics): "Conception and Function of Death in the Works of Thomas Mann." *Ruth Lee Kennedy*, A.B., University of Texas, 1916; A.M., *ibid.*, 1917; (Romanics): "The Dramatic Art of Moreto." *Jefferson Rea Spell*, A.B., University of Texas, 1913; A.M., *ibid.*, 1920; (Romanics): "The Life and Works of J. J. Fernández de Lizardi."

THE UNIVERSITY OF PITTSBURGH—*Charles Ross Monticone*, A.B., University of Pittsburgh, 1927; A.M., *ibid.*, 1928; (Spanish): "Rufino Blanco-Fombona; The Man and His Work."

THE UNIVERSITY OF WISCONSIN—*William Judson Gaines, Jr.*, A.B., University of South Carolina, 1922; A.M., University of Wisconsin, 1926; (French and Italian): "The Influence of the War of 1870 on French Literature." *Elton Capper Hocking*, A.B., University of Wisconsin, 1925; A.M., *ibid.*, 1926; (French and Italian): "Brunetière's Conception of Art." *Lloyd August William Kasten*, A.B., University of Wisconsin, 1926; A.M., *ibid.*, 1927; (Spanish and French): "*Secreto de los secretos*, Translated by Juan Fernández de Heredia: An Edition of the Unique Aragonese Manuscript, with Literary Introduction and Glossary." *Frank Monroe Kercheville*, A.B., Abilene Christian College, 1924; A.M., University of Wisconsin, 1927; (Spanish and French): "Benito Pérez Galdós: A Study in Spanish Liberalism." *Selina Sophie König*, A.B., University of Wisconsin, 1912; A.M., *ibid.*, 1915; (German and French): "Auge und Ohr in Schillers Dramen." *Pentti John Olli*, Ph.M., University of Helsingfors (Finland), 1926; (Germanic Philology and Literature, and Romance Languages): "Indo-European and West-Finnic Linguistic Contacts in Prehistoric Times." *Theodore Schreiber*, A.B., University of

Dubuque, 1927; A.M., University of Wisconsin, 1928; (German and Comparative Literature): "Der Begriff des jungen Goethe." *John Paul von Gruening*, A.B., University of California, 1916; A.M., *ibid.*, 1923; (German and English): "Goethe in American Periodicals, 1860-1900."

YALE UNIVERSITY—*Theodore Andersson*, A.B., Yale University, 1925; (Romance Languages): "The 'Españolismo' of Carlos María Ocantos." *Allen Jennings Barthold*, A.B., Lehigh University, 1921; (Romance Languages): "The French Newspaper Press in America, 1780-1790." *Adolf Ingram Frantz*, A.B., Tabor College, 1916; B.D., Yale University, 1920; A.M., Stanford University, 1924; (German): "The English and American *Faust* Translators."

Editorials

THE DEAN OF TEACHERS COLLEGE ON FOREIGN LANGUAGES

IN response to several requests from our readers, we reprint herewith the remarks of Dean William F. Russell of Teachers College, Columbia University, at the panel discussion in St. Louis last February.* What Dean Russell said is highly significant for obvious reasons, not the least of which is his unusual personal background, rich in general culture and breadth of experience not only here but abroad—assets which, according to some of their critics, sometimes seem not to be as common among American educationists as these critics appear to wish.

Dean Russell's remarks follow:

I am a member of this panel because of my interest in foreign languages. As a boy I went to a progressive school and was forced to study Latin, French, and German. As an adult I lived for a year in Russia and Bulgaria where I couldn't understand the language about me. In later years I have put forth every effort to master French. I speak French with a distinct American accent. I read French, hear and understand everything that goes on about me, and I am fascinated by it—fascinated by my little ability in the language, by a completely new world opened up to me in my knowledge of French culture. Although not a language teacher, I testify absolutely to what it is that you feel when you have studied a foreign language. It is one of the great pleasures of my life and also one of the most valuable in my vocation.

I believe that for a person who has time to master a language it opens the gateway to one of the most pleasurable paths of life. I wish also to take a second point of view in connection with this. I know a boy who was very inferior in all his high-school work, one with whom we could get no contact at all. After six weeks in Soviet Russia he came back with an overpowering interest in Russia and learned to read Russian. I also know of another boy, inferior in languages (one of my own sons), who through a tremendous interest in falconry, has taken up the study of

* *Modern Language Journal*, December, 1936, p. 202.

French to get the French material, and the study of Italian to get the Italian material, on falconry.

In the general program of Mr. Aikin's experiment and in the integrated program of secondary schools, one of the great interests of life is through the foreign languages. We are going to try, by giving the child intellectual and educational experiences, to see what interests him and then to contact the things that interest him in life. For those who need an interest to pull them through, it should be their privilege, I think, to study foreign language at any point where they may ultimately desire to begin. To the boy or girl of intelligence, with enough financial background at home to make the adviser guess that the pupil is going to study through high school and on to college, I would require, or strongly urge, the study of foreign language from the very beginning.

AN INDISPENSABLE MANUAL

ONE of the growing activities of the Managing Editor of the *Modern Language Journal* is that of answering inquiries from readers regarding sources of materials of instruction and of supplementary aids, such as realia, phonograph records, and the like, as well as requests for the addresses of publishers and booksellers. Questions involving bibliographical information of various sorts are likewise becoming fairly numerous.

We are not unwilling, of course, to continue this professional service. It seems opportune, however, to remind teachers and students of the modern foreign languages that we have available a storehouse of this kind of information in Professor Oliver's useful and unique manual for modern foreign language teachers.¹ While the publishers have made a mistake, in the writer's opinion, in putting the book out in a needlessly elegant format, thereby adding to its cost, nevertheless it is well worth the price charged. No teacher who possesses it would want to be without it. No professional educational library can claim to be complete without it. No teacher-training institution can afford to ignore it.

The profession owes Professor Oliver a heavy debt of gratitude for a lifetime of unselfish service to every modern foreign language teacher, of which this book is a concrete result. The least we can do to show our appreciation is to make certain that all public, school, and professional libraries contain this indispensable book, and, if we can afford it, acquire it for our personal libraries as well.

OUR NEW STAFF-MEMBER

Professor John Van Horne, of the University of Illinois, after many years of service to the *Journal* in various capacities, has asked to be relieved of his assignment as Assistant Managing Editor in charge of reviews of Italian textbooks. His resignation has been accepted with deep regret,

¹ Oliver, Thomas E., *The Modern Language Teacher's Handbook*. Boston: D. C. Heath and Company, 1935. Cloth. vii, 706 pages. Price, \$3.00.

tempered however by the realization that the *Journal* will always be able to count on him for any service within his power, and for his continued advice and support as an unofficial member of the staff.

As his successor in charge of reviews of Italian textbooks the *Journal* is fortunate in obtaining the services of Professor Michele Cantarella of Smith College. Professor Cantarella was born in Italy and served in the Italian Army during the World War as a first lieutenant in the Alpine Corps. After attending the University of Catania, he came to the United States, where he received his B.S. in Education and A.M. from Boston University and an A.M. from Harvard University. Secondary-school teaching experience was followed by his appointment as Instructor in Italian at Smith College in 1929; in 1934 he was promoted to an Assistant Professorship in Italian. Since 1933 he has also been a member of the staff of the Middlebury College (Summer Session) Italian School. He has contributed articles and book reviews to *Books Abroad*, *Italica*, and *The Living Age*, as well as to the *Modern Language Journal*, and is vice-president of the New England Modern Language Association.

The *Journal* staff welcomes its new member and wishes him all success.

HENRY GRATTAN DOYLE,
Managing Editor

• Correspondence •

To the Editor of the *Modern Language Journal*:

It seems to me that Miss Helen Ott's rather restrained review of Professor Schinnerer's *Beginning German*¹ hardly does that excellent book justice. I have used it in class this year with such satisfaction that I feel moved to extol some of its salient features.

As Miss Ott says, German print is not used until the ninth lesson. As to that, I may say that I never inducted classes into German print so nearly "painlessly" as this year. The exercises are unusually good. They are carefully constructed and avoid the unnecessary heaping-up of difficulties which is the bane of some texts I have tried to use. Since I have a fairly liberal sprinkling of very badly prepared students, I have my classes write some of the exercises intended by the author for oral drill. Sentences such as those on p. 65, for change from singular to plural of *umgekehrt*, may seem very elementary to some instructors; in our work they have proved very useful. The exercises on pp. 102, 103, 110, etc., are among those which give word-order the emphasis it requires. The little touches of philology, which the instructor is free to use or omit, are a stimulus to the alert student. The unrelated supplementary exercises, rather difficult for my lower-grade students, make excellent "parallel reading" for the better ones.

¹ *Modern Language Journal*, December, 1936, p. 216.

Beginning German is neither too long nor too short (256 pages). A beginners' book with four hundred or more pages is of no use to me. On the other hand, the extremely brief ones take too much for granted. The author's differentiation between active and passive vocabulary is a most helpful device. All in all, the book is one of the most satisfactory I have ever used.

G. R. VOWLES

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Davidson, North Carolina

ÊTRE WITH INTRANSITIVE VERBS

To the Editor of the *Modern Language Journal*:

In reading the November, 1936 issue of the *Modern Language Journal*, I became interested in the article on the use of *être* with intransitive verbs by A. M. McMaster of the College of the City of New York. Mr. McMaster emphasized the advisability of teaching which verbs are conjugated with *être* in a logical rather than a dogmatic way. I have found the following plan to be effective, even with quite young pupils, and it occurred to me that it might be of interest to other teachers of French.

All verbs conjugated with *être* are verbs either of going or of coming. They are, therefore, intransitive. They may be grouped thus:

Verbs of going:

- aller*—to go
- partir*—to go away, to leave
- retourner*—to go back, to return
- mourir*—to die (to go from this life)

Verbs of coming:

- venir*—to come
- revenir*—to come back, to return
- devenir*—to become (to come to be)
- arriver*—to come, to arrive
- naître*—to be born (to come into the world)

Verbs of going or coming:

- entrer*—to go in, to come in, to enter
- rentrer*—to go (come) back in, to reenter, to return (home)
- sortir*—to go (come) out
- monter*—to go (come) up
- descendre*—to go (come) down, to descend
- tomber*—to fall (to go or come down with violence)

The negative of going or coming:

- rester*—to stay, to remain (not to go nor to come)

The compounds of these verbs, e.g., *redescendre*, are also conjugated with *être*.

Any of the verbs of this list which can be used transitively, such as *monter* (Il a monté la malle) should in that case be conjugated with *avoir*, since they are no longer verbs simply of going or coming.

This classification makes the difference between the meanings of *re-tourner*, *revenir* and *rentrer* very clear.

The verbs conjugated with *être* may tell direction, but they do not ex-

plain *how* the going or coming is accomplished. Verbs which describe an action, such as *marcher*, *courir*, *patiner*, *danser*, and the like, are always conjugated with *avoir*.

MARY E. PARFITT

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GERMAN LANGUAGE HOUSES

To the Editor of the *Modern Language Journal*:

The article "The German Language House, An Educational Experiment on a College Campus," by A. Schlimbach and the undersigned (March, 1936 issue of the *Modern Language Journal*), has brought a large number of inquiries and comments from all parts of the country. According to the information thus gathered, the well-known German House of the University of Wisconsin is the oldest of its kind, having been established for twenty-two years. In the East, the German School of Middlebury College, the German House of New Jersey College for Women, the German House of the Columbia University Summer Session (the regular Deutsches Haus of Columbia University is a library and general social center), and the recently organized German House at Smith College are to be mentioned. Several eastern universities, for instance Cornell, are now considering the establishment of a German House. Vassar College operated a German House for graduate students in 1914-15, when a suitable building was available, but since then the difficulty of housing a small special unit has prevented the reopening of the house. On the West Coast, also, the language-house idea is taking hold. Stanford University as well as the University of California founded German houses several years ago and report satisfactory results.

EMIL L. JORDAN

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• Films and Visual Aids •

Department conducted by Edward G. Bernard, Assistant Managing Editor

VISUAL AIDS FOR TEACHERS OF SPANISH

(A survey of the slides and films relating to Spain and Spanish America which are available to schools)

EDWARD G. BERNARD

THE value of visual aids in language instruction is now generally recognized by the majority of teachers. At present the problems lie almost entirely in the sphere of technique rather than that of desirability. "Where can I obtain slides and films about Spain and Latin America?" "What kind of equipment do I need?" "How should they be used?" These are the

questions that one hears most frequently. This article is essentially an effort to survey the resources in the field of Spanish; those interested particularly in equipment or methods will find those topics discussed briefly in my article on French visual aids in the *Modern Language Journal* for November, 1936.

In no language field is the need and opportunity for the effective use of visual aids more vital than in Spanish. For various reasons, Americans have had perhaps as little experiential contact with Spain and Latin America as with the most obscure parts of the globe. The major European powers maintain powerful and well-budgeted tourist propaganda departments. Their capitals figure often in the American movies, press, and history textbooks, while as exporting nations their manufactured articles serve to publicize them further. On the other hand, the extremely remote and wild countries attain a certain amount of publicity of the purely exotic kind. Until the present administration's foreign-policy orientation changed the situation, such dribbles of unusual news items—Amazon jungle episodes, freakish revolutions, and bull-fight writings like Hemingway's—were the unsubstantial body of the American mental diet from the Spanish-speaking world. Hence the need for direct visual contacts in teaching its civilization and language is a vast one. Since the Buenos Aires conference, however, interest has been intense. The present opportunity to capitalize upon this situation is exceptional. Let us consider the resources which are available.

Lantern slides.—Lantern slides have long been and continue to be the foundation materials for visual instruction procedures in general. Relatively inexpensive, long-wearing, easily organized, and capable of being referred to individually, they will always have certain exclusive advantages. During the past decade a considerable variety of good slides have been made available on free, rental, and/or purchase terms. Thus, particularly for the teacher unaccustomed to visual aids, slides offer a simple and practical tool to begin with.

FREE SOURCES

American Museum of Natural History, 79th Street and Central Park West, New York, N. Y.

Metropolitan Museum of Art, 81st Street and Fifth Avenue, New York, N. Y.

Office of the Director of Foreign Languages, 500 Park Avenue, New York, N. Y.

Pan American Union, Washington, D. C.

Milwaukee Public Museum, Milwaukee, Wis.

RENTAL OR PURCHASE SOURCES

Beseler Lantern Slide Company, 131 East 23d Street, New York, N. Y.

Dudley, William H., 736 South Wabash Avenue, Chicago, Ill.

Eastman Educational Slides, Iowa City, Iowa.

Ideal Pictures Corp., 30 East 8th Street, Chicago, Ill.

International Cinema League, 11 West 42nd Street, New York, N. Y.

Keystone View Company, 219 East 44th Street, New York, N. Y.

National Studios, Inc., 226 West 56th Street, New York, N. Y.

Spencer Lens Company, 33 West 42nd Street, New York, N. Y.

Society for Visual Education, 327 South La Salle Street, Chicago, Ill.

Victor Animatograph Corp., Davenport, Iowa.

Williams, Browne and Earle, Inc., 918 Chestnut Street, Philadelphia, Pa.

Yale Visual Education Service, 736 South Wabash Avenue, Chicago, Ill.

The most widely used source of free visual aids about Latin America is the Pan American Union. The Union collection includes more than 2000 slides organized into 19 sets of about 120 slides each. These deal with the various Latin-American countries individually and include also a set presenting a survey of all of them, as well as one containing views of the beautiful Pan American Union Building. The individual sets are as follows, the number of slides contained in each being indicated in parentheses:

- | | |
|---------------------------------------|--|
| 1. Argentina (120) | 11. Panama (60) |
| 2. Bolivia (120) | 12. Paraguay (60) |
| 3. Brazil (120) | 13. Peru (120) |
| 4. Chile (120) | 14. Uruguay (120) |
| 5. Colombia (120) | 15. Ecuador and Venezuela (120) |
| 6. Costa Rica (60) | 16. Guatemala, Honduras and Salvador (120) |
| 7. Cuba | 17. Pan American Union Building (120) |
| 8. Dominican Republic and Haiti (120) | 18. A Visit to Banana Land (50) |
| 9. Mexico (120) | 19. A Glimpse of the Other Americas (100) |
| 10. Nicaragua (60) | |

No charge is made for the loan of these sets to educational institutions, but the borrower must pay expressage to and from Washington. The weight of each set is approximately 30 lbs.

The Museum Extension Division of the Metropolitan Museum of Art in New York City has a large number of photographs and lantern slides of Spanish art. Film slides can be obtained from the Society for Visual Education. Less expensive and more compact, these are slightly less convenient for referring to individual pictures and require a special projector, or attachment for a glass-slide projector, which can be obtained at low cost, however.

It is advisable to secure catalogs from all the sources listed above and to choose those materials which most specifically suit the subject-matter to be covered, from the nearest distributor. All visual aids should be carefully previewed by the teacher before presentation to the class, so as to bring out correlations with previous study. As a rule no more than from five to fifteen slides should be presented in a single lesson and these should be carefully analyzed and correlated. Avoid a confusing rapid succession of pictures accompanied by general remarks, which converts a lesson into a valueless "picture show."

The leading makers of projection equipment are Bausch and Lomb Optical Company, Rochester, N. Y., Spencer Lens Company, Buffalo, N. Y., and Victor Animatograph Corp., Davenport, Iowa.

Silent films.—Although more expensive than slides, silent motion-pictures are more effective in concentrating and holding attention. In depicting subject-matter in which moving objects form an essential part, they are more accurate, and make it possible to present visually a manufacturing process or natural scene that pages of description or many still pictures could not adequately convey.

On the other hand, for library-reference use, it is often more convenient to refer directly to a single slide, instead of having to project an entire reel in order to reach the desired view. While motion constitutes a great advantage in the respects we have just mentioned, it is also disadvantageous in that we can not hold one view on the screen while we discuss it at length. It will be found that each type of visual aid has its special advantages, and that no one type is likely to render the others obsolete.

The Pan American Union collection also includes thirteen theatrical-width (35 mm.) silent films ranging from two to six reels in length and dealing with the principal countries in Latin America. These include a voyage along the west coast of South America called *Transportation in South America* (three reels) and a trip through the Caribbean, *The Beckoning Tropics* (two reels). Other films are devoted individually to Argentina, Brazil, Costa Rica, Cuba, Mexico, and Peru. In some instances these films are quite old and worn, but a revision now under way gives promise of a better and more modern collection.

The American Museum of Natural History has two interesting "one-reelers." *The Panama Canal* has a sufficiently descriptive title, while the other, *Under the Southern Cross*, is the record of a voyage up the east coast of South America. The former is available in both 16 mm. and 35 mm. width, but the latter can only be had in 16 mm.

Bell and Howell Company (1801 Larchmont Avenue, Chicago, Ill.) have a few pictures on Latin America ranging in length from a quarter of a reel on the *Cataracts of Iguassú* to a dramatic five-reel treatment of *Matto Grosso*, the Amazon Jungle. These include two reels on *Cuba* and one called *Torrid Tampico*.

One of the oldest film libraries in the country, Wholesome Film Service (48 Melrose Street, Boston), has many subjects which will always have substantial value as documents of the Americas. Available at very moderate rental rates, they include a *Cruise to Panama* (one reel, 35 mm.), an eleven-reel study called *Wonderland of Peru* (35 mm.), *Land of the Incas* (two reels, 35 mm.), a voyage, *Going Down to Buenos Aires* (one reel, 35 mm.), *Rolling Down to Rio* (two reels, 35 mm.), *From Rio to Buenos Aires* (one reel, 35 mm.), and *Through Argentina* (one reel, 35 mm.).

From Burton Holmes, Inc. (7510 North Ashland Avenue, Chicago) a number of interesting silent films about Spain may be secured. These include single-reel treatments of *The Snow-Bound Pyrenees*, *Seville in Fair Time*, *Palma de Majorca*, *In Old Granada*, and *Toledo and Segovia*, all in 16 mm. width. Other good sources of silent travel-films of Spain itself are Kodascope Libraries (33 West 42nd Street, New York City) and William H. Dudley (736 South Wabash Avenue, Chicago).

Probably the best collection of silent 16 mm. films in the country is that of Eastman Teaching Films, Inc. (Rochester, New York). Carefully produced under the supervision of educators, and of uniformly good technical quality, they include a number of films on Latin America. These are all in one-reel lengths except for a two-reel treatment of Brazil. Comprehensive treatments of *Central America* and *The Continent of South America* in single subjects afford a quick survey, but teachers who wish to go more definitely into the field will prefer the individual pictures treating Mexico, Argentina, Brazil, Chile, Bolivia, Peru and the Panama Canal. These subjects may be rented or purchased outright.

José, a two-hour silent dramatic film based on the famous novel by Palacio Valdés, is available through the International Cinema League (11 West 42nd Street, New York City), in 35 mm. width. Despite its age and length, it is valuable for fine photography of the Asturian fisher folk and its picturesque setting in a Spanish village. The Grace Line (10 Hanover Square, New York City) offers a two-reel film, in either 16 mm. or 35 mm., called *In the Path of the Galleons*, which shows scenes in Colombia, the Panama Canal, and Guatemala.

Sound films.—What are their advantages? Voices and sound effects,

when properly used, add to the power of films to compel and hold attention. They also open the whole vast field in which sound itself is a vital element of subject-matter—one that can not be adequately conveyed visually or by means of descriptive language. This latter reason is particularly vital in the language field. Every teacher of Spanish can now give her class the vivid experience of hearing and seeing Spanish spoken in Spain and Latin America—naturally, universally, as a part of the visible fabric of daily existence. Some Spanish talking films afford models of authentic pronunciation, rhythm of speech and idiomatic usage which, short of a trip abroad, are the best possible means of contact with the language as it is spoken. Theoretically, sound films are able to present most nearly perfect phonetic examples and analyses of the speech itself, using slow motion, close-up photography of the position of the tongue, lips, etc., in pronunciation. Actually, this potential use of the sound film has been developed very little so far in this country.

Among educational films in general, sound films as a class are newer and better produced. But despite the enthusiastic rush toward them, they are not necessarily best for all purposes. Produced for a general international audience, the off-stage lecture is necessarily planned accordingly and is inferior to one that an able classroom teacher might deliver with superior knowledge of the class situation and background. Usually more expensive, sound films should be preferred when sound is an integral part of the subject-matter, and not necessarily otherwise.

There are numerous sources of sound films suitable for teachers of Spanish. Two excellent sound travelogues of South America are distributed free in 16 mm. width by the Pan American Airways System (135 East 42nd Street, New York City). Two and eight reels in length respectively, these are called *Flying the Lindbergh Trail* and constitute aerial travel-reviews of the principal countries visited by Pan American Airways. Well produced and of high technical quality, they are popular and of considerable value.

In both 16 mm. and 35 mm. width, Fitzpatrick Pictures Corp. (729 Seventh Avenue, New York City) has four good one-reel travel films of Spain, showing Valencia, Barcelona, Madrid, Granada and other commercial and cultural centers. Produced about six years ago for theatrical distribution, they are provided with off-stage narrative in English and are rented and sold. Another good travelogue, *Buenos Aires* (one reel, 35 mm.), is distributed free by Cunard White Star, Ltd. (25 Broadway, New York City). A few sound-travel subjects treating South American countries may also be obtained from the Y.M.C.A. Motion Picture Bureau (347 Madison Avenue, New York City) as well as from Bell and Howell. A considerable selection of free and rental travel pictures can be secured through International Educational Pictures, Inc. (40 Mount Vernon Street, Boston), which publishes an attractive catalogue and acts as agent for many industrial and theatrical producers.

The standard catalogue of educational pictures has for many years been "1000 and One," published by the *Educational Screen* (64 East Lake Street, Chicago), the monthly magazine of the visual field. Last year, H. W. Wilson and Company also began publication of a catalogue of educational films based upon a recent excellent survey conducted for the American Council on Education by Edgar Dale and Lorraine Noble. Recently, under the direction of Lawrence A. Wilkins, a committee of New York City teachers of Spanish, including Edna Davidson, Antoinette Herrmann,

and Clara Lindner, compiled a list of sources for materials in teaching Spanish civilization which is by far the ablest effort in this field with which the writer is acquainted. The same source, notable for its pioneering work in this field, has brought forth similarly excellent studies in French, German, and Italian civilization materials.

Dramatic films.—The progress of theatrical film-production in Spain, Mexico and Argentina has been a painful but triumphant struggle against inferior technical and financial resources. During the past few years the great majority of Spanish talking dramatic films released in this country have been of Mexican origin. These have been under a threefold disadvantage: first, they have been cheaply produced and consequently are poor in sound-recording, photography and direction; secondly, they have come in sporadic and sparse numbers, insufficient for the development of well-organized distribution; and finally, having been produced for native Mexican and Spanish-speaking audiences, they are often filled with heavy religious and emotional drama or amorous passion of such a nature as appeals but little to American or international tastes. Yet there has been definite and highly encouraging improvement. From the days of *Regeneración* and *El amor solfeando*, Mexican cinema has gone on through the production of the hard-riding and colorful *Pancho Villa*, the somewhat slow but on the whole charming *Sobre las olas*, and the ambitious *Juárez y Maximiliano*. The recent past has brought forth the tender and touching story of *Sor Juana de la Cruz*, the robust, well-paced *El Héroe de Reconseri* and the picturesque *Cruz Diablo*.

From Argentina have come a small but increasing number of films, of which *Riachuelo* and *Las luces de Buenos Aires* are the best known. Vigorous and entertaining as such pioneering efforts go, they are hindered by a pronounced Argentine dialect and accent. On the other hand, Argentine production has been developing most rapidly of all. Last year, for example, there were no film laboratories in that country to handle the fundamental processing of film; this year there are three.

The best Spanish talking film produced in this hemisphere has undoubtedly been *La Cruz y la Espada*, produced in Hollywood with a Spanish cast and an old Spanish California setting. Swiftly paced, beautifully photographed and sung, it is a picture that will be enjoyed by any school or university audience.

It is hard for us to know exactly how far production in Spain had advanced before the current civil war began. During the past few seasons practically none of the finest Barcelona productions have been imported into this country. Within recent months, however, a significant new importing arrangement has been developed which will make available the films of the largest Barcelona producer, CIFESA, unless war conditions interfere. Among the pictures already here, but not yet screened, is a highly praised production of *La Hermana San Sulpicio*, while the reputedly delightful operetta *La Verbena de la Paloma* is on its way. The favorable criticisms which the best Spanish productions have recently received in such centers as Paris and London encourage us in the hope that the Spanish talking cinema is at last coming of age and taking its rightfully high place in the international theatre.

FILM REVIEWS

(Three New French Films)

LA KERMESE HÉROÏQUE

Tobis production. Directed by Jacques Feyder. Adapted from a story by Charles Spaak; screen play by Bernard Zimmer; music by Louis Beydts. Distributed by American Tobis, 113 West 57th Street, New York City.

Madame Burgomaster	.....	Françoise Rosay
The Burgomaster	.....	Alerme
The Duke	.....	Jean Murat
The Friar	.....	Louis Jouvet
Julian Breughel	.....	Bernard Lancret

The most talked-of foreign film première of the New York season thus far has been that of Tobis' *La Kermesse Héroïque*. Heralded widely as the best film produced in Europe last year, winner of the Grand Prix du Cinéma Français and awarded a gold medal at the Venice International Exposition, it managed to withstand so weighty an introduction and to delight metropolitan theatregoers for exactly three months with its salty and broad satire. Set in the tiny Flemish town of Boom in 1616, shortly after Philip of Spain had conquered Flanders, its plot is taken from the story by Charles Spaak. At the beginning of the film, a young painter, Julian Breughel, who has been commissioned to paint the portrait of the burgomaster and his council, learns that the burgomaster's daughter, Siska, whom he loves, has been promised by her father to the town butcher. Siska and Julian enlist the sympathetic aid of Madame Burgomaster, her mother, but at this point a great and overshadowing crisis arises in the village. A ferocious and insolent courier arrives with the news that a Spanish duke and his army are approaching and plan to spend the night there. Terrified, the town council can do no better than adopt, finally, the burgomaster's plan that he pretend to have just died. Seeing the town in mourning, he reasoned, the dreaded Duke would molest nobody and pass on quickly. While the men of the town are proceeding with their highly amusing preparations, the women, led by the redoubtable Madame Burgomaster, decide upon more heroic and feminine measures to protect their families. Arrayed in their most enticing fineries, they receive, entertain and feast the invaders so merrily that the Duke grants a year's tax-exemption to the village, and has the marriage of Julian and Siska performed in his presence. Delightfully humorous, although at times risqué, the situations are highly entertaining throughout. Beautifully photographed settings and costumes make the film seem an incarnation of the world of the Flemish masters of painting. Jacques Feyder's direction is subtle and brilliant. The acting of Françoise Rosay as the Madame Burgomaster and of Alerme as her husband, is almost equally outstanding. Clear dialogue and plentiful super-imposed subtitles in English add to the film's desirability. While probably too sophisticated for certain types of school audiences, *La Kermesse Héroïque* is a rare treat for some universities and other exhibitors with mature standards who do not always require a French setting.

LE BARBIER DE SÉVILLE

Distributed by Franco-American Film Corp., 66-5th Avenue, New York, N. Y. A Habin production. Music from the operas *Le Barbier de Séville* by Rossini and *Les Noces de Figaro* by Mozart, played by the Orchestre Symphonique de Paris under the direction of Louis Masson. Running time 85 minutes.

Figaro	.....	André Bauge
Count Almaviva	.....	Jean Galland
René Juvenet	.....	D. Bar
Rosine	.....	Hélène Robert

Basile.....	M. Charpin
Cherukin.....	Monique Rolland
Suzanne.....	Josette Day

At the Cinéma de Paris, late September saw the opening of *Le Barbier de Séville*. Compressing the chief events and much of the charming music of Rossini's *Le Barbier de Séville* and Mozart's *Les Noces de Figaro* into about eighty-five minutes, the film is not, of course, a complete performance of both. Nevertheless the compactness of the stories and swiftness of pace which results, make this one of the most satisfying films of classics which has yet been imported. The singing and interpretation of André Bauge, of the Paris Opera, as Figaro is outstandingly fine, Hélène Robert makes a captivating Rosine and Jean Galland's Almaviva is played with finesse. The production as a whole is a lavish one, and the music by the Orchestre Symphonique of Paris under the baton of Louis Masson is excellent. Due to its music and clear though rapid dialogue *Le Barbier de Séville* should prove entertaining and valuable for both schools and colleges. It is also possible to show only *Le Barbier de Séville*, which runs about sixty minutes and is the more enjoyable of the two operas.

LES MISÉRABLES

Franco-American release of Pathé-Natan production. Directed by Raymond Bernard. Adaptation by André Lang and Raymond Bernard, from the novel by Victor Hugo. Music by Arthur Honegger. Premiere at Cinéma de Paris, New York. Running time, 162 minutes.

Jean Valjean.....	Harry Baur
M. Madeleine.....	Harry Baur
M. Fauchelevent.....	Harry Baur
Javert.....	Charles Vanel
Msgr. Myriel.....	Henry Krauss
Thénardier.....	Charles Dullin
Marius.....	Jean Servais
Enjolras.....	Robert Vidalin
Gavroche.....	Émile Genevois
Mabœuf.....	Cailloux
Fantine.....	Mme. Florelle
Cosette, enfant.....	Petite Gaby Triquet
Cosette.....	Josseline Gael

Although not such spectacular fare as *La Kermesse Héroïque*, the most notable French film of the season thus far is undoubtedly *Les Misérables*. Held off the American market by the American producers of the Laughton-March *Les Misérables* until this year, and consequently confronting critics and a public whose appetite had been sated, the French film has had a triumphant long run at the Cinéma de Paris. The picture is the most inspired interpretation of a classic this writer has yet seen, and is undoubtedly a high point in the history of motion pictures. Ugly as the reality Hugo pictured, entirely free from sentimentality and the meretricious facility of the movies, infused with living immediacy by Harry Baur's superb re-creation of Valjean, this *Les Misérables* has a Michelangeloesque ugly beauty that lives long in one's mind. Originally shown in Paris in two separate parts, of which each ran three hours, the American version has been cut to two and three-quarters hours with remarkable success. While minor situations have been sacrificed, the picture now retains a thorough fidelity to the significant outlines of the book and gains a close-knit power and pace that admit no trace of flagging interest.

Harry Baur, who holds the position in the French cinema of Charles Laughton in America and Emil Jannings in Germany, dominates the film throughout by his reticent, compelling portrayal of Valjean. Charles Vanel's Javert lacks the melodramatic subtlety of that of Laughton in the English version, but is thoroughly convincing and finely wrought. Henry

Krauss makes Mgr. Myriel a beautiful and radiant personage in the incident of the candlesticks. The episode in which Valjean finds Cosette at Thenardier's inn, the trial-scene at Arras, the memorable flight with Marius through the sewers—these have been shaped by Raymond Bernard's direction into pictorial and dramatic gems of cameo-like fineness and strength.

Les Misérables has very little dialogue and is provided with subtitles in English.

• “What Others Say—” •

A SPECIAL PLEA FOR EDUCATION*

L. D. COFFMAN

President, University of Minnesota

A FEW YEARS ago we learned that it is possible to study the aims and activities of men and of institutions by scientific methods. Most of you in this room can remember the days when scientific techniques supplanted the philosophical bases for making progress in education. We believed then, and many of us still hold rather rigorously to the opinion, that every change should become the object of scientific study and that no real advance in education can result from the whims and caprices and personal ambitions of reformers.

There is abundant evidence to show that American education has moved forward with great speed because of our willingness to experiment with every one of its features. Associations and institutions and even individual school systems, from one end of the country to the other, are continuously experimenting with education. Although not all of the advances of the past have been the result of careful scientific analyses, we have labored under the impression that changes in the curriculum, the evaluation of techniques of instruction, and the definition of outcomes of education should result from the application of scientific methods.

But it appears that this conception of educational progress is not so completely accepted by all the educational leaders of the country as to represent an established policy. With the coming of the depression and with the free expression given to all sorts of untested social and political theories, it is not strange that the schools are feeling the impact of the claims of those who maintain that the educational system must be reconstructed completely to satisfy modern needs. As a result there is developing not merely a new philosophy with regard to education but a long list of new schools which, as compared with the schools of yesterday, are revolutionary in character. Believing fully as I do in the importance of educational experimentation and in the need of changing our educational program to correspond with the needs of changing times, I am, nevertheless, equally concerned that spurious forms of education whose claims are unproved and whose programs are untested, shall not be too readily adopted by the educational forces of the country.

These new programs of education have three somewhat different but not totally unrelated groups of advocates: first, those who maintain that the schools should be used to create a new kind of society; second, those who maintain that the machinery of the present school system should be completely discarded; and third, those who maintain that the administrative devices and many of the teaching techniques now in use in our schools are worthless.

* Excerpts from the Chairman's Address, American Council on Education, May 1, 1936. Reprinted from the *Educational Record*.

All three of these groups make the claim that the school system of this country has failed completely. That it has failed in some respects, I think must be admitted, for after all it is a human institution and like every other human institution it is subject to the current weaknesses of men themselves. It is difficult to discard without a struggle the thought that American schools have been a powerful agency advancing the cause and safeguarding the interests of democracy. That they have not always been as responsive to social change as some would have liked, is scarcely sufficient excuse for advocating an entirely new kind of school program. If the attack now being made by some of the educational leaders of the country upon the schools took the form of discussion, and if the discussion were based upon scientific studies on the one hand and friendly efforts at the evaluation of experience on the other, it would result in great good. If, however, the educational leaders should divide into rival camps and accentuate their intolerances, the steady and progressive advancement of education will be impossible. If some of the leaders hold fast to that which they have, while others try to tear it all down—assuming that there is no virtue in experience and no lessons to be learned from the past—then education has failed to teach its leadership the most fundamental lesson for the evaluation of progress.

But you may say that this situation is not imminent. You may ask, "Why should we spend time in erecting a straw man merely to have the pleasure of destroying him?" Perhaps you are right. And yet it would be well if we reviewed some of the current educational trends and considered the arguments that are being advanced.

Not long ago I attended an educational conference that was dominated by a small group of men who attacked most vigorously the entire system of American education. They were perfectly frank in saying that it is archaic, out-of-date, generally useless and that it represents a static and unprogressive society. They want a new kind of school to fit the youth of this generation for a new social order. The new school they propose will be staffed by teachers who are thoroughly indoctrinated with a new philosophy and who will openly and avowedly use the schools to spread their propaganda by indoctrinating the youth of the country.

At another meeting I found a group of educators advocating schools in which there will be no tests, no examinations, no administrative devices for measuring the progress and achievements of students. They also expect to discard textbooks, especially those now in use, because they handicap the intellectual growth of the children and offer insuperable barriers to instruction.

There is a third group of teachers who, while accepting several of the positions of the first two groups to whom I have referred, go a little farther, and insist that in the new schools everyone shall be promoted and that there shall be no failures. I shall have more to say about promotion a little later in this paper.

All these new educationists agree that in the new schools of tomorrow the children shall have more freedom; they shall work upon self-initiated and self-recognized problems; they shall waste little or no time upon logical sequences; and that teachers will not find it necessary to familiarize themselves with the fundamental processes of learning. They maintain that education represents out-worn traditions, and its process consists of a hard and futile grind upon meaningless facts, that inquiring minds and free personalities can not be developed in its atmosphere. For these reasons there is no need of studying the past except to learn something about its weaknesses and its failures.

In the new schools no serious obstacles are to be put in the way of pupils which will thwart their purposes, restrict their initiative, or pervert their personalities. Yet when one looks through all the literature dealing with this point of view, he finds, as Dr. I. L. Kandel of Teachers College recently showed, that it "fails to reveal any explicit reference to social aims or purposes, except that very indirectly it is hoped that the child will become socialized through shared experiences." In calling attention to the slogans which are most frequently reiterated, such as self-government, self-reliance, self-expression, self-activity, creative acts, pupil activity, pupil interests, individual initiative, pupil freedom, and free activity, Dr. Kandel says that "nowhere is there found any intelligible definition of direction." Then he

continues by saying, "One is reminded of the conversation between the cat and Alice: 'Then it doesn't matter which way you go,' said the cat; 'so long as I get somewhere,' added Alice as an explanation."

In the new schools the pupils will busy themselves with whatever they want to do. There will be no real curriculum, as the pupils' needs will vary with each other and with time. Even such simple matters as temporal succession in history or learning a way of adding any and all fractions will not be taught unless the children want to learn them. A fixed program, it is claimed, would stultify the thought development and inhibit the growth of personality of the pupils.

It would be difficult to find any school in which these theories have been put fully into practice but there are schools which are moving rapidly in these directions. I received the prospectus of a new-type college just a few days ago in which the staff frankly state that textbooks in history will be magazines of current events, that government will be studied from what is happening now, that formal mathematics will be treated lightly, if studied at all.

The University of Minnesota has had the reputation of being somewhat progressive. We established the General College, which does many of the things that are suggested in the prospectus of the college to which I have just referred. But we do not believe that history can be taught by using magazines, nor that government can be fully understood by observing current happenings. As a matter of fact, we are firmly convinced that the events of today can be thoroughly understood and interpreted accurately only against the historical background out of which they arise.

Similarly a knowledge of history aids one in evaluating the current educational trends. The history of education is replete with the stories of those who have tried to build a program based upon the self-inspired needs of children or converts, and not one of them has succeeded. History shows, too, that sequence in materials is not a matter of accident. It also shows that organized subject matter is as truly an expression of social desires and needs as are things of a more transitory and immediate character. Indeed organized subject matter represents a far more fundamental and enduring need than the experiences of the moment. There is a continuity that runs through subject matter in any realm of human thought. The materials may change from time to time but there is a certain substantial validity to some subject matter which transcends time and space and which remains true whether it was taught yesterday or today and whether it is taught in Russia or in America.

I have no thought of presenting a defense for the status quo of American education. I am concerned at the moment merely with the fact that the conception of education as we have understood it, that is, education which consists of a well-ordered course of study growing out of basic social needs, education which includes subject matter students should master in accordance with well-understood principles of learning, and education which involves a program intended to give the student a genuine mastery of procedures and of fundamental knowledge with no thought of making him a convert to some social philosophy, but with the intention of giving him the necessary equipment to evaluate every doctrine, is under attack by men in the teaching profession.

Even Dr. John Dewey, the father of the project method, is now finding it necessary to protect himself from some who claim to be his disciples. He recently made the point that incidental learning will make students victims of things near at hand. He also declared that continuity of development calls for consecutiveness of action and that if we build an educational program upon the improvisation and immediate interests of children, it will result only in things of immediate interest.

Some time ago I spent a week at a teachers' institute where the other instructor, a most dynamic and charming woman, presented a program for the schools based upon the activity needs and felt desires of the pupils. She had a class with which she worked. She soon found that the children knew something about farms and barnyards. So they decided to start their learning with barnyard experiences. The children named the animals of the barnyard; talked about their habits, their food, their care, and what they produce; searched the literature for

poems about cows and stories about horses; prepared arithmetical problems; milked and churned and molded butter; organized games and imitated the animals; and sang songs about them. All in all it was a most interesting week; and the children had a good time. In the absence of her pupils this instructor told other teachers how important it is that all learning must start from the immediate experiences of the children, and that the children ought never to be required to learn anything that they did not want to learn. She developed her lessons for the children and her addresses with rare skill. You can scarcely imagine what distress I experienced when I learned in friendly conversation with the teacher that she had all of the work of the week, even the so-called lessons, based on the spontaneous activity of the children, planned, organized, and outlined long before she came to the institute to conduct her demonstration classes.

A friend of mine has a son who attended a primary school where the children were not to be taught anything that they did not wish to learn. At the end of six months his parents could not discover that their son had learned a single thing. The father was so much disturbed over the matter that he called on the teacher. He said, "I have come to inquire about my son. He can't read. In fact he doesn't recognize a single word. His mother and I wonder what is the matter with him." "Oh," said the teacher, "you needn't be disturbed about that, he leads our line of march and takes a prominent part in all of our games." "Yes," the father said, "but he can't read." Then the teacher with a patronizing smile looked at the father and said, "Some day he will come to me and say, 'Dear teacher, won't you teach me how to read those beautiful stories you read to the class?'" The father said, "Don't you fool yourself! I asked him why he didn't learn to read and he replied, 'Why should I? After she reads the stories to us, I can stand up and tell them as well as the rest of the class.'" The father then asked the teacher if she would have the boy bring his book home at night. She was horror-struck by the idea and said she would never think of doing so as it would destroy the initiative and originality of the boy. As the father passed out of the door he murmured, "If you won't destroy it, I will." So he bought another book and taught the boy at night. At the end of two weeks the lad stood up before his class and read his first piece. The sense of exhilaration he experienced over this intellectual achievement far exceeded the joy of leading the line of march or taking a prominent part in the games.

The theory of the new school is a beautiful theory. I like to reflect upon its Utopian possibilities. It reminds me in some respects of some of the principles advocated by Russian leaders soon after the overthrow of the Czar. When I was in Russia in 1928, these principles were still discussed and advocated. One was that in the new society they were trying to build everyone would do the kind of work for which he was best fitted by nature (a doctrine which sounds surprisingly like an American pedagogical dictum); this practice would enable everyone to make the largest contribution of which he was capable to the happiness of his fellow-countrymen. Those who liked to make shoes would be found making shoes; others would be found running street cars; others, farms, and so on, but no one would be doing anything that he did not want to do. It was also expected that when one went for shoes he would never take more than he needed, nor would he ride on the street cars more frequently than was necessary. Money, you see, would be unnecessary in a society of this kind. The tragedy of it all is that this new philosophy seemed to run contrary to human nature—there were no shoes, the street cars did not run, and the government found it necessary to pay wages.

The Russians also adopted a new theory about education which was similar to that of the progressives in this country. They soon learned that their pupils acquired little knowledge or skill, that there was no continuity to their work, and that many fundamental truths and principles were not learned at all. When they discovered that in spite of the freedom of their new education the pupils were acquiring no useful habits, no genuine mastery of the instruments of intellectual learning, no training in the canons of thought, no understanding of action and reaction, of cause and effect, of progress and depression, of growth and decay, they made a complete face-about, restoring "systematic and sequential learning, based upon textbooks, giving teachers authority to enforce discipline and instituting a system of examination."

And yet in view of all this and other convincing evidence that might be presented, mushy and anemic pedagogical doctrines are invading education all along the line, including colleges and universities. I realize fully that the way to get applause is to cry out against something, to hold up one's hands in horror, and to demand a reform. In education he must proclaim his independence and ask for a new deal for himself, for the members of his craft, and for the youth of his generation. Dr. Bagley says that if one is looking for applause he must:

"Attack the curriculum as outmoded, shed tears over the cruelty of examinations, eloquently condemn every administrative device now in use for measuring and recording progress and for insuring the stability of the schools, and if he closes his address with a peroration about the sacred rights of children, he will be fairly swept from the platform by a torrent of applause."

The disintegrating effect of emotional appeals of this character is sapping the vitality of the lower schools in many places; it is demoralizing the intellectual work of some of our colleges; and it is lowering the standards of graduate work. One can now obtain a degree at some institutions by engaging in a pleasant sojourn casually inspecting something or other about some community. He can obtain an advanced degree without meeting any of the rigorous requirements of the past, with the result the country is being flooded with masters' and doctors' degrees which mean little.

It may be old-fashioned to refer to it, but I have observed that the best way for one to get on in medicine is to become a better doctor; the best way for one to advance in law is to become a better lawyer; the best way for a teacher to advance is to become a better teacher; and the best way for a student to progress is to be a better student. I have also observed that the men in the various teaching fields who spend their time haranguing the public from soap boxes or carrying on pamphleteering campaigns about something or other are seldom ever men for whom the scholarly world has profound respect. I note that the real scholars in every field are the men who devote themselves, even in these times, to the advancement of their subjects and to the refinement of their techniques. When the history of this period is written, I venture the assertion that its scholars will receive high praise, that the faithful devotees of the professions will be honored, while the reformers will be mentioned, if at all, in footnotes.

A little while ago I visited ten alumni groups of the University of Minnesota. At each of them I was asked the same questions. The first question almost invariably had reference to somebody; the second, to the college from which the alumnus had graduated; the third, to the changes on the campus; and the fourth, to student activities. It soon dawned upon me that graduates out of college a few years were more interested in certain professors and in the quality of the work required by the college than in anything else. And the professors in whom they were most interested were the men who maintained stiff standards and who insisted that the students study, recite their lessons, and show a high degree of mastery in examinations. Can it be that we shall disregard this conception for one of lax standards or no standards? Is it possible that youth can in a few years in school through self-initiated tasks learn what it has taken the race generations of social effort to achieve? Can men be freed from the spectres of fear, and want, and ignorance by an educational program that gives no thoroughgoing mastery of anything? Can democracy really be made safe by a program that provides no background of experience, that scorns learning by understanding, that has no standards, and that advances all alike regardless of their ability or achievements? Such a program will provide an uninformed and pretentious generation of Americans who will be the easy prey of reformers and demagogues.

When I refer to advancing all students alike regardless of their ability and achievements, I mean just that, for that is one of the tenets of the new education. In the schools of the future everyone is to be promoted. The smiling but dull countenances of these over-age illiterates will be seen in every classroom. Even if the youngsters are bright there is no more reason to believe that they will work if they are going to be promoted anyway than there is to believe that the unemployed will work if they are going to be fed without any effort on their part.

The most recent example of this "uninterrupted continuity" is the one hundred per cent

promotion scheme proposed for the New York City schools. Dr. John L. Tildsley, assistant superintendent of the schools, has opposed the plan on the ground that it will encourage laziness and irresponsibility and will accelerate the degeneration of the American school system. In denouncing the plan, he says:

"Let us follow this through logically. A pupil enrolls in the elementary schools, spends six years there without being required to meet any standards, and passes on to the junior high school, which must then lower its standards to meet his. He goes on to the high school, where the same process is repeated. Then he goes on to college, which will also not require him to meet any standards. From there he goes to medical school, where the same conditions obtain. He gets his degree and goes to a hospital to serve his internship and is told that he will be allowed to develop as his abilities. Then he hangs out his shingle and operates upon Steve Bayne for appendicitis. Dr. Bayne wouldn't like that."

Dr. Bayne was the chairman of the committee that prepared the report.

I agree fully with the position Dr. Tildsley has taken. If I am to be operated on I want a surgeon to do the job who can name the blood vessels, the nerves, the organs, and even the bones of the human body. I don't want someone in charge of such an important undertaking who was never required to complete any task nor to show any particular accomplishment. And I would insist upon fitness and competency for every important task. Of course the more personal the problem or the more vital it is to social welfare, the greater the necessity of having an expertly trained technician or scholar in charge of it. Surely we should not put our lives nor our country in charge of men who passed through school without really learning anything. We should not let our sympathy for those who refuse to work in school get the better of our judgment.

I know how tragic failure may be. I have listened to many pitiful stories from students and parents, as they have tried to explain away the failure of students. Sometimes I have been moved by these stories and have given youngsters another chance. And yet these special actions should not be accepted as representing the policy that should prevail.

I am well aware of certain adjustments that can be made as partial solutions to the problem of failures. The subject matter may be broken up into units and the pupils may be required to master each unit in turn. While such plans have much to commend them, I am not concerned with them at the moment. I am concerned however, with educators who would pass students from one grade to the next regardless of their achievements. Usually when failure is mentioned we become too sentimental and think too little about the social waste that will ensue if we continue to pamper and indulge the individual in his irresponsible practices. I can tell you stories of men at our institution who failed but whom we refused to coddle and who later achieved distinction. What would society have lost if Pasteur, who failed, or if Einstein, who failed, had been coddled and passed? Surely we cannot solve the problems of the modern world by developing a generation of dilettantes nor by placing a premium upon universal ignorance and universal illiteracy.

The proposal of the educational zealots represents such a complete departure from what I have looked upon as the real nature and purpose of the schools, from lower to higher, that I felt that some consideration of the matter might be profitable for us. I think the primary purposes of the schools are to make pupils facile in using the instruments of learning, to teach them how to gather, weigh, consider and evaluate facts and conditions, to help them discover, interpret and understand trends in civilization, to enlighten them as to the methods required for human adjustment, and to enable them to acquire a rich background of systematic knowledge as a basis for understanding and interpreting society. I think the schools should be free from doctrines and that they should not send their graduates out into the world with biased and prejudiced minds. And I believe that there should be a core of well-selected, well-organized subject matter which students should be expected to master before they are promoted.

It is indeed encouraging to note that the Commission on the Relation of School and College of the Progressive Education Association is now carrying forward its experimental studies of some of the newer forms of education. These investigations are being conducted

with the cooperation of thirty secondary schools of the country which, in the past, had prepared students successfully for college. In some of these schools the curriculum is changed for all students; in others, certain classes are set aside for experimental purposes. This new program, in general, strives for greater continuity and better integration of subject matter, more satisfactory adaptation to individual capacities, needs and interests, more vital subject matter and greater use of the environment. Fortunately the Commission has secured an expert in the field of measurement and under his direction is attempting to collect evidence on the extent to which the schools are accomplishing their stated objectives. With approximately one thousand students entering college each year from these experimental schools, and with the program projected to evaluate the work of these students at the higher level, much valuable information should become available over a period of years. More studies of this type should be encouraged and supported. My criticism of certain progressive movements is not directed at this type of experimental evaluation; it is directed instead to the general adoption of certain proposals with no thought of evaluation.

I have taken the time to present this matter for several reasons: I think that the proposed theory of education is in some respects both dangerous and incomplete. Every student of history knows it is not new; he also knows that it contains certain desirable elements which I have not tried to emphasize. Another reason why I have taken up this subject is that I fear the disintegrating effects of this theory. When I reflect on the history of civilization and on the problems of present-day society, it seems to me that there was never a time when serious study and careful research were more needed, never a time when students should be held more rigorously to high standards and when assignments should call for a maximum of effort, never a time when students need more to be taught that there is no royal nor easy road to learning, and that understanding can be acquired only by mastering systematic knowledge.

The weakening influence of groups that believe in progress by overturning completely the present educational superstructure will be reaped when a generation of students who have been the beneficiaries of such a theory reach maturity and undertake to serve the common welfare and to decide the issues of a complex world. Important duties can be discharged effectively only in direct proportion to the standards of excellence maintained by the educational institutions of the country. I agree fully with the English Association for Education in Citizenship which declares that:

"If democracy is to survive and develop as a living force, our educational system must produce men and women loving freedom, desiring to serve the community, and equipped with the *necessary* knowledge and powers of clear thinking to enable them to become effective citizens."

It is because I believe in necessary knowledge that I make a special plea for education that puts lime in the bone, iron in the blood, and organized knowledge in the minds of the youth of this generation.

A CORRECTION

Mr. Karl Dykema, whose article "New-Type Terminal Course in Language" was reprinted in the January *Journal*, asks us to state that he is at present a graduate student in Columbia University, not a member of its staff of instruction, as might have been inferred from the heading of his article.

• Notes and News •

PROGRAM

FOREIGN LANGUAGE SECTION, N.E.A.

Department of Supervisors and Directors of Instruction, N.E.A.

Department of Superintendence

New Orleans—Monday, February 22, 1937—2:30 P.M.

Municipal Auditorium, Committee Room 339

(Meeting organized under joint auspices of National Federation of Modern Language Teachers and The American Classical League. Program submitted by James B. Tharp, Ohio State University, Columbus, Ohio.)

Topic

"Foreign Language Study in the High School of the Future"

- a. What are the implications of Progressive Education?
- b. What is the valid rôle of the junior high school?
- c. Should senior high school courses be autonomous or aim at college continuance?

Round Table

Three specialists will present their cases during the first hour:

- a. *General Language*, Lilly Lindquist, Supervisor of Foreign Languages, Detroit Schools
- b. *Classical Languages*, A. Pelzer Wagener, College of William and Mary, Williamsburg, Virginia
- c. *Modern Languages*, Walter V. Kaulfers, Stanford University, California

Panel of Educational Critics

The second hour will be given to a panel discussion of the material presented in the Round Table by a panel composed of representatives of the following areas:

- a. *Secondary Education*—H. B. Alberty, Ohio State University, Columbus, Ohio, *Chairman*
- b. *Educational Psychology*—M. R. Trabue, Director, Division of Education, University of North Carolina
- c. *High School Principal*—Lester Dix, Associate Director, Lincoln School, Teachers College, Columbia
- d. *Classical Language Teacher Training*—M. L. Carr, Teachers College, Columbia University
- e. *Modern Language Teacher Training*—R. O. Röseler, University of Wisconsin, Madison
- f. *Curriculum Construction*—T. H. Briggs, Teachers College, Columbia
- g. *Measurement and Evaluation*—R. W. Tyler, Research Director, Evaluation in the Eight-Year Study, Commission on the Relation of School and College

Open Forum

PAN-AMERICAN ISSUE

THE issue of *Scholastic* for December 12, 1936 was largely devoted to the cause of Inter-American understanding, upon which the attention of the world was focussed during December because of the attendance of President Roosevelt at the conference in Buenos Aires. Interesting maps and pictures help to make vivid the timely articles by Dr. Leo S. Rowe, Dr. Stephen P. Duggan, Dr. Carlos Dávila, and others with which the number is crammed. High-school teachers of Spanish will find the material in this issue a valuable supplementary aid.

• Reviews •

LEAVITT, STURGIS E., AND STOUDEMIRE, STERLING A., *¡Vamos a ver!* New York: Henry Holt and Company, 1936. Paper. Price, 60 cents. Lessons I-XXX, pp. 1-60; vocabulary review-lessons I-VI, 61-71; verb review-lessons I-V, 73-81; general verb-review, 83-86; general vocabulary-review, 87-90; general vocabulary, i-vii.

This Spanish workbook is intended for use with *Elements of Spanish* by the same authors, but by its construction it lends itself nicely to independent use or in conjunction with any grammar for beginners. The material has been carefully worked out, and the arrangement is both satisfactory and attractive and is capable of arousing the interest of the students. The exercises are largely of the completion or the selective type, and can be quickly completed by the student and just as quickly corrected by the teacher.

It is altogether a worth-while grammar-pad, one of the best of such workbooks yet offered. It can be employed in many ways: as a supplement to any grammar, as a review of matter already presented, as a means of quizzing students on new matter as it is considered, and the like.

Each of the lessons begins with a brief essay in English on some phase of the geography, history, or culture of Spain or of one of the Spanish-American countries. Several simple questions on these essays make up the first exercise. The grammatical exercises revolve largely around verbs, though they touch also upon all important elementary principles of Spanish grammar, pronunciation, syllabication, etc. Each lesson presents a drill on cognates or word-study, offered more for their own value than as a part of the exercises to be written. After the thirty regular lessons there are six review-lessons on vocabulary and five on verbs, following which there is a general verb-review and general vocabulary-review of four pages each. At the end is a Spanish-English vocabulary of all words employed in the various lessons.

WALTER M. LANGFORD

*University of Notre Dame,
Notre Dame, Indiana*

HAUFF, WILHELM, *Die Karawane*. Bilingual edition by C. L. Esborn. New York: Harper and Brothers, 1936. Paper. Price, \$1.00. Foreword, pp. vii-xvii; text (German and English on opposite pages), 2-223.

No more striking example of the present precarious position of modern foreign language instruction could be desired than this edition. What used to be frowned upon as a "pony" or "trot" now appears as a "bilingual edition," dignified by a learned foreword of eleven pages, in which such worthies as Milton, Locke, and Comenius, not to mention contemporary writers in the field of language teaching, are mentioned. The German text is found on the even pages, the English interlinear on the odd pages. By a system of identical ligatures, superior numerals

and footnotes, corresponding German and English words and idioms are indicated. With the advantage of a good teacher and a sensible method of teaching, the student might learn something from a work of this type, otherwise the efficacy of its method seems worse than questionable.

There is good reason for the Loeb Library in the Latin and Greek literatures. But, in the humble opinion of this reviewer, at least, German will have to be a dead language before it can be subjected to such pedagogical (or shall we say unpedagogical) treatment.

EDWIN H. ZEYDEL

*University of Cincinnati,
Cincinnati, Ohio*

KNICKERBOCKER, WILLIAM E., AND LEVY, BERNARD (eds.), *Modern Spanish Prose Readings, 1830-1930*. New York: D. Appleton-Century Company, 1936. Cloth. Price, \$2.50. Introduction, pp. 3-5; text (with footnotes), 7-437; bibliography, 438-439.

In undertaking to prepare a reading text of Spanish prose from 1830 to 1930, Professors Knickerbocker and Levy assumed a tremendous editorial responsibility; and yet they have done the job extraordinarily well. The century included covers some of Spain's most fruitful years in the field of prose. The selections come, primarily, from the Regional Novel and the Generation of 1898. The anthology includes *artículos de costumbres*, selections from novels, essays, and literary criticism.

In any undertaking so vast in scope, the personality and tastes of the editors must have free rein. This reviewer, however, finds among the selections many that he would have placed in a similar collection. The editors have been very careful to include passages from novels that are interesting and representative of the author; and at the same time almost every selection is a unit. These units form a whole that will introduce the student to modern Spanish prose, from its great master, Larra, to such geniuses of today as Pérez de Ayala and Unamuno. "The materials deal with the various regions of Spain, its typical customs, its history, its philosophical and political problems, and to some extent with the social evolution of the country."

Each group of selections is preceded by a biographical and critical sketch, which is in Spanish. The book contains no general vocabulary, but this is in no regard objectionable since the text is primarily designed for third-year and fourth-year Spanish students, and may be used "either as a reader or a text for survey courses of nineteenth-century Spanish prose." All words of unusual or peculiar meaning are explained in footnotes written in Spanish.

The editors are to be congratulated on the keenness of judgment that they have displayed in making their selections, and upon filling a large gap in the field of Spanish reading texts.

STERLING A. STOUDEMIRE

*The University of North Carolina,
Chapel Hill, North Carolina*

VERRIEST, LÉON, *L'Évolution de la littérature française*. New York: Harper and Brothers, 1936. Cloth. Price, \$1.60. Preface, pp. 7-8; text (with footnotes), 1-229; appendice, 231-237; vocabulary, 239-261; index, 263-266.

Des histoires abrégées de la littérature française en français ou en anglais, ce n'est pas cela qui manque. Chaque fois que, sous un titre plus ou moins prétentieux, il en paraît une nouvelle, l'on espère . . . ; on lit, on compare et, le plus souvent, l'on est déçu encore une fois; c'est en vain que l'on cherche à justifier par quelque idée originale d'interprétation ou de groupement de sujets d'étude la répétition presque verbale, mais un peu "estropiée," et abrégée, d'aperçus qui se trouvent bien mieux exposés ailleurs.

J'ai été heureusement déçu en lisant *L'Évolution de la littérature française* de M. Léon

Verriest. Bien que j'aie quelques reproches à son adresse, je le félicite dès maintenant d'avoir réussi aussi bien qu'il était possible dans un volume de 230 pages un programme qui était assez ambitieux.

"Le but de ce manuel," nous dit-il dans sa préface, "est avant tout la clarté." L'expérience de M. Verriest lui a trop prouvé "combien sont vagues les idées empilées dans les têtes de nos étudiants." Et c'est nous la cause de ces idées vagues: point d'explications, ou, s'il y en a, on fait usage de termes que les étudiants ne comprennent pas. À l'aide d'un glaive à double tranchant M. Verriest chasse les nuages de l'ignorance ou de l'obscurité dans les mots et dans les termes; des notes courtes, nombreuses et précises au bas de la page tirent au clair toutes les allusions historiques, littéraires et philosophiques; ("civilisation, histoire, philosophie, sociologie, . . . tout se fond et se synthétise dans ce grand tout qui s'appelle l'*Humanisme* et dont la grande porte d'entrée est la littérature," nous dit M. Verriest); c'est dans ces notes que l'on trouve aussi des définitions de termes littéraires techniques, même les plus élémentaires, aussi bien que les distinctions qu'il importe souvent de faire. Dans le texte même, dans les extraits, dans les notes, partout où le vocabulaire ou l'expression pourraient prêter à quelque équivoque, on en trouve la traduction en anglais donnée entre parenthèse. Les notes explicatives et la traduction en anglais des mots et expressions offrant quelque difficulté ont évidemment le double mérite de donner des renseignements exacts et de rendre possible à l'étudiant une lecture intéressante et à-peu-près ininterrompue du texte et des extraits.

Telle est la méthode que poursuit M. Verriest pour communiquer aux étudiants les faits qui ont trait aux auteurs, aux œuvres, aux idées, aux grands mouvements de la littérature.

Mais il y a plus, puisque "ce qui intéresse la jeunesse turbulente bien plus que l'aspect livresque, inanimé de la littérature, c'est son aspect vivant, sa croissance, son *évolution*." Il s'agit donc de "montrer comment chaque époque, chaque écrivain, chaque œuvre n'est qu'un engrenage dans le lent développement de la pensée littéraire." Ces mots pris trop littéralement pourraient laisser penser que M. Verriest croit à un certain mécanisme ou déterminisme en littérature; mais il n'en est rien; il essaye simplement—après tant d'autres, il faut bien le dire—de montrer dans leurs grandes lignes les liens qui relient une époque à une autre, un auteur à son siècle et à celui qui l'a précédé; nous ne trouvons pas, heureusement, cet "émiettement littéraire" où les faits sont malmenés, le ton forcé, pour satisfaire aux exigences d'une thèse rigoureuse. Les *remarques préliminaires* qui servent à introduire chaque période et les observations sur les auteurs importants sous la rubrique *Sa signification* montrent les progrès qui ont été réalisés d'une époque à une autre ainsi que l'apport personnel de chaque auteur. C'est en ce sens que se justifie le titre du livre. M. Verriest ne nous permet pas d'oublier ce qui a précédé; il marque clairement le progrès que réalise chaque auteur; c'est là ce qui fait son originalité.

Il est un troisième but que se propose l'auteur: c'est de présenter les grands mouvements de la littérature "non point en termes généraux, mais d'une manière tangible, concrète, dans les auteurs mêmes." C'est là évidemment l'idéal en littérature: pratiquer l'auteur lui-même autant que possible plutôt que ses alentours seulement. M. Verriest nous fait connaître les auteurs en présentant les faits principaux sous les subdivisions usuelles: *vie, œuvre, idées, signification*; il nous donne ensuite une *analyse* des œuvres les plus importantes avec quelques extraits bien choisis et annotés lorsqu'il s'agit des poètes ou des auteurs dramatiques; mais M. Verriest néglige presque complètement la prose; pas une ligne de Mme. de Sévigné, de Voltaire, de Jean-Jacques Rousseau, de Chateaubriand, de Balzac, d'Anatole France, etc. On eût aimé à trouver M. Verriest moins partial pour les poètes; il eût été mieux, nous semble-t-il, de donner plus de ces extraits qui convainquent "d'une manière, tangible, concrète, dans les auteurs mêmes," comme, par exemple, les quelques lignes tirées de Stendhal (p. 166), de Victor Hugo (*ibid.*), et de Zola (p. 180).

Mais c'est là, somme toute, un grief assez léger vu les étudiants à qui ce livre est destiné. Légères aussi les quelques erreurs d'impression à corriger (e.g., *nous trouvons pour nous* *trouvons*, p. 87; *la vie intérieur pour la vie intérieure*, p. 218; etc.).

M. Verriest a réussi à être simple et clair dans la totalité de son œuvre; il a su subordonner les titres et les dates pour mettre en relief et enchaîner les grands mouvements, les faits im-

portants de la littérature française du moyen âge à travers le symbolisme et la littérature moderne; enfin, il nous rend les auteurs présents, sensibles dans la mesure où je l'ai dit. Il nous offre donc un livre qui n'existait pas encore et qui aura sans doute la place qu'il mérite dans les cours généraux de littérature et de civilisation françaises, surtout en première et en deuxième année dans les collèges. Même les cours supérieurs pourraient y recourir avec fruit pour repasser ce qu'ils ont appris plus à fond ailleurs.

N. J. TREMBLAY

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LEIP, HANS, *Die Klabauterflagge*. Edited by Nils G. Sahlin. New York: Farrar and Rinehart, Inc., 1936. Bound in a case (text separately bound in boards). Frontispiece. Price, \$1.00. Text, 79 pp.; preface, introduction, and exercises, 43 pp.; vocabulary, 64 pp.

The traditional superstition of the German sailor, with his belief in the potency for evil of the mysterious "Klabautermann" and his symbolic flag, forms the underlying theme of this fascinating tale of the sea, by one of the brilliant writers of post-war Germany. The swiftly-moving, autobiographical narrative and its simple, epic style should prove both interesting and easy reading for the student who has attained some proficiency in German—either in a two-year high-school or one-year college course.

The story itself, depicting an exciting voyage of a tramp steamer from Hull to an island in the Mediterranean, with an English professor as its lone passenger, in quest of a treasure, is reminiscent of Stevenson's "Treasure Island." "Shanghaied" by the brutal captain while storm-tossed on the English coast are a fisherman from Cuxhaven and his boy companion—the subsequent narrator. Eventually these two become the saviors of the professor from the perils he encounters at the hands of the treacherous crew. All the tang and atmosphere of the sea and the realism of a sailor's life pervade the story. The language, in keeping with the milieu, is sprinkled with nautical terms and expressions peculiar to seafarers and fishermen—adding a desirable element to the student's vocabulary.

The editorial equipment may be commended for its simplification and arrangement: the *Anmerkungen* and *Fragen* being in German; the *Redewendungen*, translated. Of the latter, however, your reviewer finds that at least ten per cent could be eliminated, e.g. Seite 4, Zeile 12; S. 5, Z. 22; S. 9, Z. 28; Z. 5; etc., etc., as the vocabulary contains all the expressions as used in the text. For scholarly purposes the Low-German terms occurring in the text might have been designated as such in the vocabulary. The absence of all grammatical exercises is a welcome feature of the present edition. The two handy volumes are bound in a unique and attractive manner.

BERNHARD C. STRAUBE

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HENDRIX, W. S., *A Cultural Spanish Reader*. New York: Henry Holt and Company, 1936. Cloth. Illustrated. Price, \$1.24 (Paper covers, 80 cents). Introduction, pp. vii–xiv; Lessons I–XXXVI (with questions and bibliographies), 1–135; notes, 139–147; appendix, 151–162; vocabulary, i–xli; exercises, xlv–cxv.

This is a reader with a definitely cultural appeal, consisting of short informative lessons, averaging about two pages in length, on Spanish art, literature, customs, manners, civilization and history. It is attractively illustrated with reproductions of famous paintings and a colored map of Spain. The text presents live material, including in the narrative up-to-date events, and tracing Spanish influence in American civilization. Technique for radio instruction is de-

scribed in the introduction. The lessons are time-saving, compact, and concise units. A valuable feature is the extensive list of references for further reading supplied for each lesson. Practical exercises and questionnaires for creative conversational practice are also provided. The text is built on a high-frequency vocabulary containing a large number of cognates, with a net count of 2161 words, leaving out names. Compact explanatory notes in English give supplementary information on each phase of the lessons. I predict a bright future for this unusual reader, as it is extremely convenient in arrangement, practical, instructive and interesting to the average beginning student. A paper-covered edition is available at a considerable saving in cost.

TATIANA W. BOLDYREFF

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FANNIÈRE, ÉDOUARD, *Modern French Short Stories*. New York: Oxford University Press, 1933. Cloth. Price, 95 cents. Introduction, pp. v-vii; text, 1-91; notes, 95-98; verbs, 98-104; glossary, 105-120.

This book contains an excellent collection of seventeen short stories by twelve distinguished authors ranging chronologically from Dumas, Malot, de Maupassant, and Anatole France to such well-known contemporary writers as Tristan Bernard, Auguste Bailly, and Georges Lenôtre. The stories present an interesting variety in style, subject-matter, and treatment, as well as in the authors chosen. Humor is represented by a little-known adventure of Alexandre Dumas and two hilarious sketches by the inimitable Tristan Bernard, and by a story of peasant life strongly suggestive of the influence of de Maupassant. The collection includes a delicate tale of the childhood of the Empress Josephine, a story of horror by Malot and two medieval legends told in very different vein by de Maupassant and Anatole France. The literary skill and psychological intuition of the famous novelist, Colette, are well portrayed in three short sketches of animal life. In addition there are three sympathetic stories of child life, a touching Christmas story of the French revolution, a somewhat childlike incident in the life of Iceland fishermen and a semi-pathetic, semi-humorous story of Parisian life. In the distinction of the authors represented, and in the novelty, interest and variety of the stories the editor has made an excellent choice.

The stories are arranged chronologically with no attempt at grading them according to relative difficulty. Because of the vocabulary range, the book would not be suitable reading matter before the fourth year in high school or toward the end of the second year in college classes. The notes are limited to the briefest possible biographical statements and explanations of the literary and historical references. The idioms are adequately explained in the vocabulary and there is a reference list of irregular verbs. There are no exercises.

LAURA B. JOHNSON

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FRIEDMAN, ROSE L., ARJONA, DORIS K., AND CARVAJAL, ESTHER PÉREZ, *Spanish Book One (Language, Literature, and Life Series)*. Chicago: Scott, Foresman and Company, 1936. Cloth. Illustrated. Price, \$1.96. Preface, pp. iii-vi; suggestions to teachers, vii-viii; pronunciation, xv-xxix; Lessons 1-130, 1-371; verbs, 372-388; vocabularies, 389-428; index, 429-432.

Spanish Book One is intended for use in first-year high-school Spanish courses. It is designed to give the student adequate practice in reading and understanding Spanish. The grammar is so arranged that the student should learn it almost automatically through reading and drills. In addition to the Spanish readings which depict the life and customs of Spain, there are

nineteen four-page essays written in English. Review lessons occur at frequent intervals, thus providing an opportunity to check on previous work. Many beautiful and well-chosen illustrations add to the attractiveness of the book.

Each lesson consists of a reading exercise in Spanish, in which previous grammatical constructions are reviewed and new ones are introduced. This is followed by an explanation and examples of the new work. A brief vocabulary is also included. Practice in speaking the language is gained through well-planned conversation. Finally, optional exercises are given at the end of each lesson to provide drill on the new work. Each lesson is of a good length for one day's work. The average student can learn all of the important facts and the bright student has an opportunity to do extra work.

The price of the book seems high at first glance in comparison with other high-school Spanish texts, but, if we consider that this single volume contains the material usually found in several books, the price is low. Moreover, such a combination of material supplies work that is better correlated, and also does away with the possibility of a student's bringing the wrong book to class.

Spanish Book One deserves recommendation for use in high-school classes.

ISABELLA E. PAYNE

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MÜLLER-PARTENKIRCHEN, FRITZ, *So ist das Leben: Erzählungen*. Edited by F. W. Kaufmann and Gertrude H. Dunham. Boston: D. C. Heath and Company, 1935. Cloth. Frontispiece. Price, \$1.00. Preface, pp. iii-iv; introduction, vii-ix; text, 3-80; notes, 81-90; exercises, 91-109; vocabulary, 111-159.

This volume of short stories was edited for second-semester college courses or second-year or third-year high-school classes and deserves to be well received by teachers and students. The reviewer has used a number of Herr Müller's stories in his classes and has found that students are eager to read them. The inclusion of the autobiography is an excellent feature; it does not, however, include many facts about the author that would make the reading of his stories more interesting and their interpretation more meaningful. Herr Müller has written many delightful stories and our students should be familiar with his work. It is wholesome and practically without *Tendenz* characteristics. Due to a lack of funds, however, there are many schools where information about contemporary writers is wholly lacking. Undoubtedly the presence of facts and information about the author and his works, especially in the case of living writers, adds greatly to the appeal and usefulness of a book. A statement of Herr Müller's theory of the *Novelle* would provide food for thought and also help adapt the stories to the title.

The title is fitting, the vocabulary is excellently done, and the notes are adequate and to the point. Perhaps the sentence "dem Hofhund zog er eins über" might have been explained in the notes. Translations of the few dialect passages are rightly placed at the bottom of the page. The *Wortlehre* and the grammatical exercises are well worked out. Likewise the suggestions for the essays, dramatizing, and conversations provide excellent material for classroom or outside work. Another good feature of the book is the gradation of the contents, in which the editors have been successful.

Possibly the author's delightful sense of humor might have been given more prominence. In spite of his handicaps and hardships, Herr Müller is optimistic and cheerful in his *Lebensphilosophie*.

O. L. BOCKSTAHLER

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RAABE, WILHELM, *Die schwarze Galeere: Geschichtliche Erzählung*. Edited for grammar practice by T. M. Campbell and Sten G. Flygt. New York: F. S. Crofts and Company, 1935. Cloth. Price, \$1.40. Introduction, pp. ix-xi; text (including grammar practice), 1-160; appendix, 161-189; vocabulary, 193-228.

The plan of this book is to present a unit of grammar, then a section of text for translation, with the preceding instruction in mind, followed by drill-exercises on detachable pages, an original method of self-help for students.

The grammar-sections, ten in number, are admirably presented, clearly and briefly stated, and include even the fine points. The grammar-units deal with word-order; verbs in all their phases; adjectives; nouns; and pronouns. The use of cases is very thoroughly treated. Under the subjunctive, the terms "first form" and "second form," for present and imperfect, are a little confusing. Subjects that are particularly well discussed are the modals and the use of the four cases.

A great deal of thoughtful planning has gone into the grammar-drills, and the vocabulary is very carefully and thoroughly worked out. The length of the vowels is indicated, as well as stress, as in the word *Arsendl*. In the list of irregular verbs, which stand by themselves, the *sein* verbs are distinguished by the use of heavy type.

The detachable practice-sheets will please the publishers, for the book cannot be used a second time; but a public school would hardly be allowed to order a book that must be renewed yearly. A faithful use of these drills should develop the feeling for structure which the authors claim as a result. They should build power, for the principles are repeated in each lesson, once they have been explained.

The text has no German background, being based on the history of the Netherlands under Spanish rule. The vocabulary is difficult for any but advanced students. The story is exciting, and when the reader reaches the most romantic part, the love of Myga and Jan, he will not stop for Units or Drills, but will hurry on to the exciting rescue of Myga through the wonderful feat of the mysterious black galley.

EVA Z. PRICHARD

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PRESBER, RUDOLF, *Geschichten um Bübchen*. Edited by Frederick Betz. New York: American Book Company, 1936. Cloth. Illustrated. Price, \$1.20. Preface, pp. v-vii; *Vorwort*, ix-xii; text, 1-92; *Fragen*, 93-101; idioms, 102-104; word-formation, 105-116; vocabulary, 117-149.

There can be no doubt that Mr. Betz has materially enriched our literature for German students by editing these priceless, humorous stories by Presber. It is accordingly a matter of regret that we feel called upon to enter into a criticism of this work, which incidentally is also very pleasing to the eye and free from typographical errors.

Certain features of the editing, however, must be discussed. The prose and verse quotations from Presber's writings that occur in the Preface were not considered in making the vocabulary. Here the editor states: "The marginal vocabulary, used with signal success by the editor . . . , has been employed in this book." We must admit that this device does lessen the drudgery of thumbing the vocabulary, but we must also insist that we have never been able to discover any basic principle to determine which words should have meanings given in the margin and which in the general vocabulary. Some words listed in the margin are repeated in the general vocabulary, others are not. The meaning of *kleinlaut* is given twice marginally (pp. 13, 18), and again in the general vocabulary. The rendition of *nachkommen* by "carry out" (p. 60) is poor, to say the least. In the general vocabulary Mr. Betz claims that "accents

have been marked where students might be in doubt." In general, this has been done both for stress and vowel-length. A few words have been neglected in this regard, e.g., *Apotheke*, *Amerikaner*, the plural of *Doktor*, vowel-length of *Zeppelin*, *Zoologe*, *Zyklopenhand*, etc.

Other editorial items are nine pages of excellent *Fragen*, three pages of idioms of which some are infrequent and other actually not idioms at all, and twelve pages on word-formation—an exceedingly valuable chapter.

All things considered, we have here excellent samples of German humor that should achieve popularity in intermediate German classes.

CURTIS C. D. VAIL

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DAUDET, ALPHONSE, *Le Petit Chose*. Edited by Lillian A. McAllester. New York: Henry Holt and Company, 1936. Cloth. Price, 96 cents. Preface, pp. v-ix; introduction, xiii; text and exercises, 1-201; sommaire grammatical, 205-236; exercise list, 237-238, vocabulary, iii-xxvii.

The editor of this little book for first-year college (or second-year high-school) students has departed from tradition in attempting to combine a grammar with a story popular among young people. After a preface in which the editor attempts to justify the reader-grammar combination, there is only one page of introduction devoted to the writings of Daudet, with practically nothing about the man himself. Then follow twenty-four chapters with an average of about eighty-three lines of story-material immediately followed by about four and three-quarters pages of grammatical material and vocabulary drill. Pages 205-236 are devoted to a grammatical summary, including principal parts of irregular verbs. Many of the grammatical explanations are confusing. The number of lines of story-material increases chapter by chapter. It would seem, however, that the editor had in mind, when preparing the book, a simpler method of teaching grammar rather than an attempt to make the pupil familiar with one of the most delightful French authors. The reviewer cannot quite abandon the idea that a reading book should be just that, not a group of short sections sandwiched between much longer grammatical-drill sections. It would not seem to make the study of grammar nor the reading of the adventures of *Le Petit Chose* more enjoyable.

There seem to be at least two other distinct disadvantages to the book. Although the first part of Daudet's story is well covered, the book ends with the beginning of Part II. Something should have been said about that in the preface. To many readers the last part of the original proves the more interesting and enjoyable. In the copy under review, the paper was of such quality that words were visible through the page, making difficult reading. The illustrations leave something to be desired.

Some of the vocabulary-building exercises are good, although variety is lacking.

A. HAROLD BAGG

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NILES, BLAIR, *Day of Immense Sun*. Indianapolis: The Bobbs-Merrill Company, 1936. Cloth. 348 pp. Price, \$2.50.

When Pizarro, old and poor, drew a line with the point of his sword on the Gallo beach and told his comrades, who for days had been subsisting on seaweed and crabs, that those who wanted to die might step over and those who wanted to live could go back to Panama, the "days of immense sun" of the Inca Empire were counted. Those fellows from the parched

fields of Extremadura and Andalusia knew how to conquer, because they were artists in the business of dying and dealing death.

The storming of Peru by a handful of Spaniards afflicted with sores and outnumbered thousands to one, is an epic of the Americas. It could be told as a matter-of-fact story of the clash of a minority of desperadoes with a self-confident majority. It should record, soberly, the beauty of destruction. For art's sake the *conquistador* should be pictured without touches of pity for the conquered, for he had no pity for himself. He inflicted suffering and could endure suffering. He was lustful for riches and power as a creature would be who had tasted the dregs of the social bottom and saw a chance to carve a life with his steel. His desire for loot must be satisfied at once lest privation and disease sap his strength and leave him behind. He wanted all and he gambled all.

The more one studies the character of those adventurers, the more one realizes that their swift domination of the parts of the New World which presented the maximum obstacles, natural as well as military, is nothing less than a mass case of heroic biology, of earning life by means of death. Thirst, hunger and exposure, formidable ranges, treacherous rivers, jungles and swamps, organized bodies of natives ready for battle. No wonder those swarthy little fellows slept with their boots on. They could not wait for death. Death was everywhere and the best defense was to seek it. They were terrified and they had to strike terror in the hearts of their opponents. Over and above secondary ethical considerations, the *conquistadores* should be given their due as the most arresting specimens the world has known—in quantities—of physical and spiritual energy.

Fortunately, Mrs. Niles gives the Spaniards a good measure of credit, but she has sentimentalized the Incas. Ever since there arose in the eighteenth century the notion of the *bon sauvage*, white men have been killing *bons sauvages* to enable their literati to write pretty stories about them. And, of course, those who had already been killed or were in the process of being killed in the Americas gave the first impetus to this spree of lip-humanitarianism.

Tito, the shepherd boy, and Salla, the noble Virgin of the Sun, in love with each other and with their Inca fatherland, serve as a channel wherein flows the lyricism of the author. Behind the "unhurried dignity" of his caravan of llamas, Tito travels conveniently about whenever and wherever it is necessary to introduce historic or descriptive material. The book is a composite product, well conceived, though unevenly worked out. At times the love-story moves along carrying gracefully the load of history and of the vivid pen-canvas of the *puna*, Lake Titicaca, Machu Picchu—the natural glory that is the Andean region. But here and there the historic chronicle or the travel-yarn becomes burdensome for the "boy-meets-girl-above-his-station" story that must push on to a conclusion. In short, the book suffers a little from the very greatness of its scope.

Those who enjoy travel-impressions will welcome more of them from an experienced hand like the author's (*Casual Wanderings in Ecuador; Colombia, Land of Miracles; Black Haiti*). Those who prefer romantic scenes will be impatient with the intrusions that rob them of a few heart-throbs. Those who like historic or archaeological narratives will appreciate the sketches given, but will miss thoroughness; they will smile incredulously at the polished words of the natives and will, perhaps, point to the conceit of the dramatizers of the Past who presume to look into the psychology of an Inca of the sixteenth century, when it is almost impossible to penetrate that of our contemporaries—to say nothing of one's own. It is beyond human intelligence to grasp sensibilities so removed in time, space, and circumstance. Who knows what anybody else thinks or feels, anyhow? This is the fallacy of all fiction and particularly of historical fiction.

Yet for the reader who is not hypercritical, this book will be a painless way of learning much about a country and its history. In the present instance, furthermore, the serious lesson is so entertaining in itself—the social organization, customs, festivals, and lore of the old Incas; the warfare of Atahualpa and Huascar; the grandiose stage where two civilizations met through fire and iron to start the Quechuan-Hispanic cycle, etc.—that it hardly need be clothed in fiction to arouse interest.

Objection has already been taken to the plot and its administration, but it must be said that it culminates in an ending of extraordinary poetic value—when the lovers, seeing the old order crumbling, are carried away by temptations of the flesh, only to resign themselves to self-denial there on top of the Andes in a setting sun, for fear that if they break the Inca law the sacred Sun will not rise again. Another minor objection might also be made to the style, which, apt as it is, occasionally lapses into staccato, or over-embellishment. The fact remains, however, that when the book is closed several pictures stand out with the roundness of something definitely done; that there is no pettiness in the treatment; that the author facing a great theme has tried to do her best with heart and mind; that often she succeeds in imparting a lingering sensation of distances and of traveling on and on toward high places.

Notwithstanding the general objections which I have perhaps too exactly set forth, I do not hesitate to say that the very nature of the book—travel, history, fiction, all in one—makes it very useful material for supplementary reading in Spanish courses. I am sure that Spanish teachers would like to see this series of historical novels on the Spanish Conquest, so auspiciously begun by *Marta Paluna* (Guatemala) and *Day of Immense Sun*, enriched by a score of other fascinating narratives. To popularize American history artistically and free from the usual preconceptions, is a service to literature, history, and education that Mrs. Niles is rendering with an honest and sympathetic pen.

JOAQUÍN ORTEGA

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CASTILLO, CARLOS, AND SPARKMAN, COLLEY F., *De todo un poco*. Book One. Boston: D. C. Heath and Company, 1936. Flexible cloth. Price, 28 cents. Preface, pp. iii-vi; text (with footnotes), 1-45; idiom list, 46; vocabulary, 47-56.

This unusually simple reader seems particularly well suited to beginning high-school classes. The graded selections are very short, all except the last five or six being from eight to sixteen lines in length. They are on such topics as Home, Time, Weather, Calling, Traveling.

It meets well the aims set forth by the authors: (a) to introduce the most common words in Spanish; (b) to limit the number of new words to each page to a reasonable minimum; (c) to repeat each new word three or four times; (d) to write always in simple but idiomatic Spanish; (e) to be as coherent and interesting as the foregoing limitations permit.

Of the 388 basic words used (not including derivatives and proper names) about seventy-eight per cent are from the first 750 words of the Buchanan list. Thirty-five idioms are introduced. Few new words are introduced to a page and they are translated in footnotes at the bottom of the page at their first occurrence. They are repeated three or four times, then are usually used in subsequent selections.

For the most part, only the third person of the present indicative is used. The second person singular occurs occasionally. The first person is also used in the last thirteen selections. (*Soy* and *somos* were used a few times previously.) We find the same persons of the perfect tense used in the last five selections, and of the future in the last one.

The selections are very interesting, if we consider their length and the everyday subject-matter. The book has not the fault of most beginning readers which the reviewer has examined, that of being easy enough for the first few pages, then becoming so difficult that first-term high-school students find the reading lessons drudgery. One feels that this reader could be used in a first-term high-school class (even without an accompanying grammar), and that the pupils would be able to read with enjoyment and profit.

MISSOURI BINNS

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WILLETT, ALFRED P., AND SCANLON, CHARLES L., *Minimum Spanish Grammar*. New York: F. S. Crofts and Company, 1936. Cloth. Price, \$1.30. Preface, pp. iii-v; pronunciation, etc., ix-xiv; Lessons I-XV, 1-84; appendix, 85-104; vocabularies, 105-120; index, 121-124.

This book presents in fifteen lessons an adequate preparation for reading, writing, and speaking the language. The chapters, although rather long, are arranged in such a manner that the teacher can easily break them up as he sees fit. Each one consists of grammatical treatment, vocabulary, a selection for class reading and an alternate reading, questions in Spanish, completion-sentences, sentences for translation into Spanish (after Chapter II an alternate translation exercise is provided), a study of derivations, and, after Chapter I, a study of cognates.

The arrangement of the grammatical explanations might in some instances be improved. It would be better to present the whole treatment of the Passive in one lesson rather than in several scattered references. It would be preferable to explain the uses of the Preterite and Imperfect tenses in Chapter III, where the forms are given, instead of waiting until Lesson XII to discuss them fully. The comparison of adjectives and adverbs should be taken up before the last chapter, and the student should not be led into the erroneous belief that the superlative must always be accompanied by the definite article.

One serious error is the authors' use of *desayunar* for *desayunarse*, the only form listed in the Academy Dictionary.

The grammar in its entirety is commendable and worthy of a trial. The alternate readings, each accompanied by helpful explanation of vocabulary, are well written and give the beginning student a great deal of interesting information about Spain and Hispanic America. The study of derivations is simple and valuable.

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STEWART, MORTON COLLINS, *Graphic Review of German Grammar*. New York: Harper and Brothers, 1936. Cloth. Price, \$1.40. Preface, p. ix; Lessons I-XX, pp. 1-105; appendix, 106-151; vocabularies, 153-199.

This grammar is in two almost equal parts. Part One is a series of twenty lessons which cover the important points of grammar for a two-year course. The lessons of this part are arranged in three divisions: grammatical explanation, twenty German-to-English sentences, and twenty English-to-German sentences. These sentences give practice on the grammatical points of the lesson. Consequently, the only manner in which this part of the book differs from other books is the omission of both a lesson-vocabulary and the new-type completion, matching, and multiple-choice exercises. The German-to-English and English-to-German vocabularies at the back of the book take care of the vocabulary problem. I believe that in a book with this title the sentences are better than the new-type questions because they more nearly approach a real-life situation of understanding German that is read or expressing one's thoughts in writing or speech. Moreover, this book is intended to follow a systematic two-year course. A commendable feature of the sentences, both German-to-English and English-to-German, is that, although numbered for convenience, they are connected in thought and thus form complete paragraphs.

Part Two, an appendix, is a storehouse of useful information and reference material for both pupil and teacher. There are model conjugations, declensions, and comparisons, besides lists of nouns, verbs, and adjectives with peculiar usages. The vocabularies correspond moderately with the A.A.T.G. list.

The book can best be used at the end of the fourth semester or the beginning of the fifth; otherwise the range of material is too great. An attempt to use only parts of it for earlier re-

view is not to be recommended, since the arrangement of material does not facilitate this procedure.

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TORNER, EDUARDO M., *El folklore en la escuela*. Madrid: *Publicaciones de la Revista de Pedagogía: La práctica de la educación activa* (tomo XVIII), 1936. 206 págs. Price, 5 pesetas.

Aunque esta obra está hecha con miras para su uso en España, todo maestro de español en los Estados Unidos debería poseerla para su orientación profesional y su uso particular. Como libro de texto en una clase de principiantes extranjeros ofrece demasiados obstáculos gramaticales y culturales para éstos y su uso en nuestras aulas sólo rendiría resultados positivos en el tercero o cuarto año de la "escuela superior." Como se ve, *El folklore en la escuela* es un libro útil para el maestro de la escuela moderna, de la cual dice muy acertadamente—como todo en este enjundioso "Prefacio"—el Sr. Torner: "La escuela activa ha de llevar a sí incorporándolos a su programa, aquellos elementos que más y mejor contribuyen a despertar, con alegre impulso, el espíritu del niño, abriéndole a horizontes de infinita amplitud y de exquisita fragancia artística" (pág. 6). Y, por lo tanto, viene a recoger el Sr. Torner en delicado haz "creaciones folklóricas" de "diversos aspectos prácticos que debe aprovechar el maestro" (pág. 6), a saber: cuentos de encantamiento y prodigios; cuentos graciosos y de animales; canciones y romances, con la música; juegos, adivinanzas y danzas; y comedias de tipo infantil tomadas, con transcripción moderna en el lenguaje y en la ortografía, de Lope de Rueda, Lope de Vega y de un autor anónimo. En el admirable—hay que decirlo otra vez—"Prefacio," el Sr. Torner bosqueja y apunta con estilo encantador pero sucinto los usos de estas "creaciones folklóricas," haciendo resaltar los elementos pedagógicos que contienen y que llenan el espíritu del niño de una espiritualidad sana y grande.

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OXFORD RAPID-READING FRENCH TEXTS, BASED ON WORD-FREQUENCY.
New York: Oxford University Press, 1936. Paper. Price, 30 cents each.

The objective of this graded series of four reading texts is to enable the student to read French with increasing ability and enjoyment. The editors and publishers deserve much credit for their work. The wholesome, interesting and instructive content, of increasing difficulty, makes for growing power to read and master new idioms and vital, living vocabulary. If, as many believe, our first aim is skill in reading and appreciation, this series is very timely. Each book is divided into sections of 600-800 words. The list of new words before each section obviates vocabulary-thumbing.

As the introductory method-suggestions state, the individual pupil is allowed to grow as he can. The wasteful single oral-translation, with its deplorable waste of time and attention, is avoided.

I. G. G. TOUDOUZE, *Le Mystère des Trois Rubis*. Edited by P. W. Packer. 64 pp. A splendid adventure story. The author has skillfully interwoven with the plot a valuable background of Mediterranean language, history, and culture. The reader's attention is directed to the days of ancient Greece; to the gallant expeditions of the Crusaders; to the history and glory of the isles of the Aegean. Practical vocabulary and sustained interest are other features.

II. MARGUERITTE, ÈVE PAUL, *La Souricière*. Edited by H. F. Diggle. 64 pp. A charming love story of modern France. Stella Louvres, stenographer in the Banque de France at

Paris, has a series of exciting adventures on her way to married happiness. The story depicts splendidly life in Paris and the relationship between *propriétaire* and *paysan* on an estate in the Gironde. Good cultural background.

III. AIMARD, GUSTAVE, *Les Trappeurs de l'Arkansas*. Edited by B. Helliwell. 64 pp. A rollicking adventure story of our western plains. The experiences in the lives of pioneer and Indian in the early days of the frontier are especially interesting as seen from the viewpoint of a French author. Human interest throughout holds the attention of the reader.

IV. SIMÉON, GEORGES, *La Nuit du Carrefour*. Edited by P. W. Packer. 63 pp. An exciting modern mystery story, very cleverly evolved. Grips the attention. An unusually good exposition of the operation of the Paris police and the *Sûreté Française*. Especially worthy because of its practical modern vocabulary, including motoring terms of common use. The author's style puts before the student the living French language as it is used today.

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• Books Received •

FRENCH TEXTBOOKS

About, Edmond, *Le Roi des Montagnes*. Edited by Cameron C. Gullette and Olav K. Lundeborg. New York: Harper and Brothers, 1936. Cloth. Illustrated. Price, \$1.00. Introduction, pp. ix-xxi; text (with footnotes), 1-131; questions and exercises, 132-146; vocabulary, 147-187.

Augier, Émile, et Sandeau, Jules, *Le Gendre de Monsieur Poirier*. Edited by C. C. Webster. Boston: D. C. Heath and Company, 1936. Cloth. Frontispiece. Price, 72 cents. Introduction, pp. vii-xxv; text (with footnotes), 1-88; exercises, 89-100; vocabulary, 101-140.

Churchman, Philip H., Le Coq, J. P., and Young, Charles E., *Manuel de la littérature française*. New York: D. Appleton-Century Company, 1936. Cloth. Price, \$2.00. Preface, pp. v-viii; Abrégé d'histoire et de littérature, 1-233, sommaire du développement des genres principaux, 235-255; glossaire, 256-270; questions et sujets d'analyse, 271-299; table chronologique, 302-309; index, 311-322.

Daudet, Alphonse, *Lettres de mon moulin*. Edited by Edwin B. Williams. New York: The Macmillan Company, 1936. Cloth. Price, \$1.00. Preface, p. v; text, pp. 1-57; notes, 59-70; exercises, 71-76; vocabularies, 77-121.

Dyke, E. H., and Cure, W. E. C., *Outlined Stories for Oral Work in French*. Boston: D. C. Heath and Company, 1936. Flexible cloth. Price, 40 cents. Prefatory note, pp. 3-4; text (with footnotes), 5-64.

Lambry, Léon, *Histoires d'Aviateurs*. Edited by A. C. Smith. New York: The Macmillan Company, 1936. Cloth. Price, 60 cents. Text, pp. 1-38; exercises, 39-50; vocabularies, 51-80.

Pagnol, Marcel, *Topaze*. Edited by Arthur G. Bovée. Boston: D. C. Heath and Company, 1936. Cloth. Illustrated. Price, \$1.00. Preface, pp. iii-iv; text (with footnotes), 1-162; exercises, 163-198; vocabulary, 199-243.

GERMAN TEXTBOOKS

Goedsche, C. R. (ed.), *Jugend und Reise: Moderne Kurzgeschichten*. New York: F. S. Crofts and Company, 1936. Cloth. Price, \$1.00. Preface, pp. iii-v; text, 3-82; notes, 83-88; exercises, 89-96; vocabulary, 97-152.

- Hagboldt, Peter, *Aus deutscher Vergangenheit*. (Heath-Chicago German Series, Book XII.) Boston: D. C. Heath and Company, 1936. Flexible cloth. Price, 28 cents. Note to the instructor, pp. iii-iv; text (with footnotes), 1-45; vocabulary-exercises, 46-55; new words and idioms, 56-58.
- Hauptmann, Gerhart, *Der arme Heinrich*. Edited by Walter A. Reichart and Philip Diamond. New York: F. S. Crofts and Company, 1936. Cloth. Price, \$1.25. Introduction, pp. ix-xliv; text, 1-91; notes, 93-104; vocabulary, 105-146.
- Kästner, Erich, *Drei Männer im Schnee*. Edited by Clair Hayden Bell. New York: F. S. Crofts and Company, 1936. Cloth. Illustrated. Price, \$1.25. Introduction, pp. vii-xii; text, 1-159; notes, 161-172; vocabulary, 173-51.
- Malkowsky, E. F., *Peter Kraft, Der Segelflieger*. Edited by I. Finn. New York: Oxford University Press, 1936. Paper. Illustrated. Price, 30 cents. Preface, pp. 5-7; text, 9-48; questions, 49-52; vocabulary, 53-63.
- Matthews, Peter, *Krümel als Detektiv*. Edited by H. D. Samuel. New York: Oxford University Press, 1936. Paper. Illustrated. Price 30 cents. Preface, pp. 5-7; text 9-50; questions, 51-54; vocabulary, 55-64.
- May, Karl, *Der Pfahlmann*. Edited by L. J. Russon. New York: Oxford University Press, 1936. Paper. Illustrated. Price, 30 cents. Preface, pp. 5-7; text, 9-49; questions, 50-54; vocabulary, 55-62.
- Meyer, Heinrich, *Deutsches Übungsbuch*. New York: Prentice-Hall, Inc., 1936. Cloth. Price, \$1.35. To the student, pp. iii-v; to the instructor, vii-x; introduction, xi-xv; text, 1-74; vocabulary, 75-114; index, 117-118.
- Storm, Theodor, *Immensee*. Edited by Elmer O. Wooley. Boston: D. C. Heath and Company, 1936. Paper. Price, 28 cents. Publisher's note, p. iii; text (with visible vocabulary on opposite pages), pp. 1-84; questions to test comprehension, 86-90.
- Sudermann, Hermann, *Fritschen: Drama in One Act*. Edited by George M. Priest. New York: F. S. Crofts and Company, 1936. Paper. Price, 85 cents. Introduction, pp. v-vii; text, 1-40; notes, 41-43; vocabulary, 45-81.

SPANISH TEXTBOOKS

- Bahret, Ruth A., *Spanish in Action*. New York: Globe Book Company, 1936. Paper. Price, 67 cents (cloth binding, \$1.00). Preface, p. iii; Lessons I-XXII, pp. 1-162; facts about Spanish-speaking nations, 163-178; appendix, 179-182; vocabularies, 183-223; index, 224-228; specimen examination papers.
- Casis, Lilia M., Switzer, Rebecca S., and Harrison, Salomay L., *El Mundo español*. Boston: D. C. Heath and Company, 1936. Cloth. Illustrated. Price, Volume One, \$1.56; Volume Two, \$1.60. Volume One: Preface, pp. iii-vi; pronunciation, 1-16, class expressions, 17-20; Lessons I-XLVIII, 21-397; bibliography, 398-402; translations of poems, 403-410; appendix, 411-427; vocabularies, 428-454; index, 455-458. Volume Two: Preface, pp. iii-vi; introductory lessons, 1-16; Lessons I-XC, 19-374; calendario español, 375-397; bibliography, 398-402; translations of poems, 403-412; appendix, 413-443; vocabularies, 444-479; index, 480-482.
- Castillo, Carlos, and Sparkman, Colley F. (eds.), *Sigamos leyendo*. Boston: D. C. Heath and Company, 1936. Flexible cloth. Price, 28 cents. Preface, pp. iii-iv; text (with footnotes and exercises), 1-47; idioms, 48; vocabulary, 49-58.
- Forrester, Katharine T., and Loly, Kathleen D., *¡Vamos a Mexico!* Boston: D. C. Heath and Company, 1936. Cloth. Illustrated. Price, 60 cents. Preface, pp. iii-v; bibliography, v-vi; text (with questions and exercises), 1-73; vocabulary, 75-102.
- Leavitt, S. E., and Stoudemire, S. A., *¡Vamos a ver! A Spanish Workbook*. New York: Henry Holt and Company, 1936. Paper. vi, 90, viii pp. Price, 60 cents.

MISCELLANEOUS

- Cassell's New German-English Dictionary*. (Students' Edition.) New York: Funk and Wagnalls Company, 1936. Cloth. xv, 813 pp. Price, \$1.88.
- Clemens, Samuel L. ("Mark Twain"), *The Adventures of Tom Sawyer*. Washington, D. C.: National Home Library Foundation. Cloth. 253 pp. Price, 25 cents.
- Coyle, David Cushman, *Uncommon Sense*. Washington, D. C.: National Home Library Foundation, 1936. Cloth. 147 pp. Price, 25 cents.
- Delmonte, Domingo, *Humanismo y Humanitarismo*. La Habana, Cuba: Secretaría de Educación, 1936. Paper. 123 pp.
- Democracy in Denmark*. Part I: *Democracy in Action*, by Josephine Goldmark; Part II: *The Folk High School*, by A. H. Hollman (translated into English by Alice G. Brandeis). Washington, D. C.: National Home Library Foundation, 1936. Cloth. Part I: x, 187 pp.; Part II: ix, 158 pp. Price, 25 cents.
- Entwistle, William J., *The Spanish Language*. (Together with Portuguese, Catalan, and Basque.) London: Faber and Faber, Limited, 1936. Cloth. Maps. 367 pp. Price, 12 shillings, 6 pence, net.
- Green, F. C. (ed.), *Diderot's Writings on the Theatre*. Cambridge: University Press (New York: The Macmillan Company), 1936. Cloth. 317 pp. Price, \$2.00.
- Interim Report on Vocabulary Selection*. (For the teaching of English as a Foreign Language.) London: P. S. King and Son, Limited, 1936. Paper. 506 pp. Price, 6 shillings, net.
- Keats, John, *Poetical Works*. (Complete and unabridged.) Washington, D. C.: National Home Library Foundation, 1937. Cloth. 502 pp. Price, 25 cents.
- McHale, Kathryn, and Speck, Frances Valiant, *Newer Aspects of Collegiate Education*. Washington, D. C.: American Association of University Women, 1936. Paper, 67 pp. Price, 50 cents.
- McKillop, Alan D., *Samuel Richardson, Printer and Novelist*. Chapel Hill, N. C.: University of North Carolina Press, 1936. Cloth. 357 pp. Price, \$4.00.
- Morgan, Joy E., *Horace Mann: His Ideas and Ideals*. Including the "Lecture on Education" and "A Letter to School Children." Washington, D. C.: National Home Library Foundation, 1936. Cloth. viii, 150 pp. Price, 25 cents.
- Mossner, Ernest C., *Bishop Butler and the Age of Reason*. New York: The Macmillan Company, 1936. Cloth. viii, 271 pages. Price, \$2.50.
- Neumann, Walter, *Der Sprachgebrauch Mallarme's*. Marburg, Germany: Buchdruckerei Hermann Bauer, 1936. Paper. xx, 230 pp.
- The Odyssey of Homer*. Rendered into English by Samuel Butler (author of "The Way of All Flesh"). Washington, D. C.: National Home Library Foundation, 1936. Cloth. 378 pp. Price, 25 cents.
- Seillière, Ernest, *David Herbert Lawrence et les recentes idtologies allemandes*. Paris: Boivin et Cie., 1936. Paper. xviii, 278 pp. Price, 15 francs.
- Tite-Live, *Histoire Romaine*. (Tome troisième.) Traduction nouvelle de Eugène Lasserre. Paris: Librairie Garnier Frères, 1936. Paper. 574 pp. Price, 18 francs.
- Der Volks-Brockhaus: Deutsches Sach- und Sprachwörterbuch für Schule und Haus*. (Vierte, verbesserte Auflage.) New York: F. S. Crofts and Company, 1936. Cloth. Illustrated. 794 pp. Price, \$1.50.
- Wurfl, George, *Lowell's Debt to Goethe: A Study of Literary Influence*. State College, Pa.: Pennsylvania State College, 1936. Paper. 89 pp.